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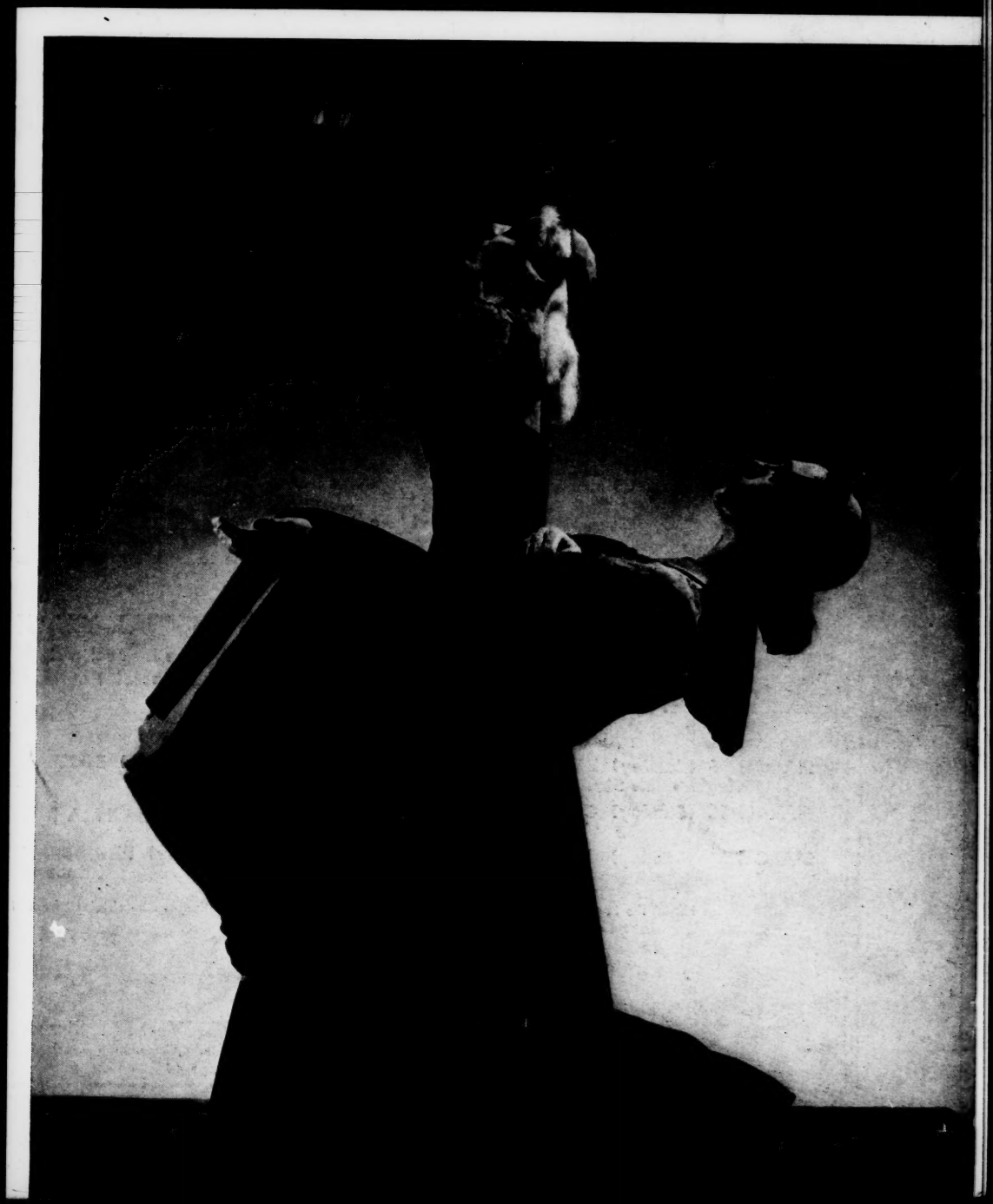

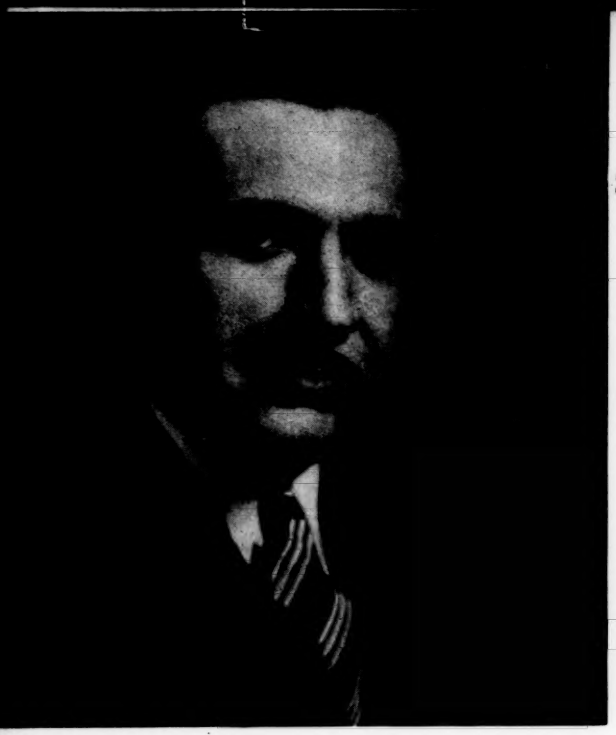

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For List of Routines by Mail—turn to page 44

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PRO *and* CON

- *Viewpoints Gleaned from*
- *the Editor's Mail*

Dear Miss Howard:

I feel that I must write a line in regard to the recent *Dance International*. But first let me commend THE AMERICAN DANCER on its discretion in the handling of this subject. The true facts you must have known and it is indeed a noble effort to try and preserve the illusion in the minds of those who believed *Dance International* to be founded on the highest ideals that are possible in art. Yet much as I admire your obvious intention I feel that someone should say something in the interest of the dance in America.

In the first place, I am told on good authority that although the musicians and others connected with *Dance International* received some remuneration, the dancers were not paid. The dancers were induced to appear at the Center Theatre without pay on the representation that the performances were to be sold at movie-house prices, thereby attracting a new audience for the dance. For both performances tickets were sold at the box-office

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• PRO and CON . . .

ballet at all. It was a night of ballet *and* modern *and* tap!

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And so *Dance International* turned out to be a "propaganda-piece" for the modern dance.

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At Right—

BERNHARDT *and* GRAHAM, *who have just returned from 4 months at the Copa Cabana in Rio*

On the Cover—

FE ALF *and* ALICE DUDLEY, *members of the Theatre Dance Company who were recently seen in recital*

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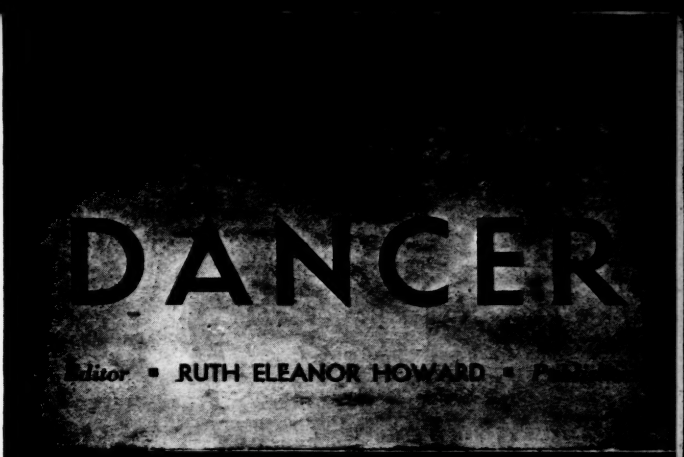

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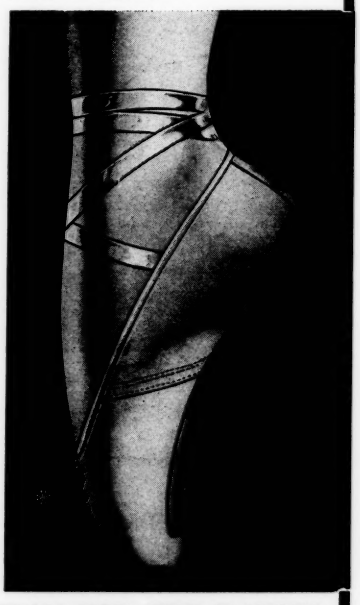

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Summing Up

by

RUTH ELEANOR HOWARD

It has always seemed to me that a magazine should reflect the opinions and tastes of its readers rather than impose on them its editor's views. With but few outbursts, THE AMERICAN DANCER has pursued this policy for ten years, but it is no longer possible to do so. Today, the dance world is confronted with new situations which the profession must be prepared to meet. . . .

■

There is, for instance, the threatened regimentation of dancers. If plans which have been discussed and advanced as wholly feasible by officials of the American Federation of Actors should materialize, not only dancers, but dance teachers and dance students all over the country would be unionized. Can anyone offer a sane reason, other than the possibility of pouring more money into the coffers of the union, for such a step?

One of the fundamentals of the union system is the premise that apprentices are paid while learning a trade. Dance students, under the plan to unionize the profession, would be designated as "apprentices." Are dance teachers, then, to be compelled to pay their pupils to study? And would dance teachers be subject to the call to strike for shorter working hours and higher tuition fees? Wouldn't the parents decide very quickly in favor of piano, or violin, or horseback riding instead of dancing for little Mary and John?

Furthermore, wouldn't the unionization of dance teachers relegate the art to the ranks of a trade? Dance teaching has always been a profession—*and must always remain so!*

But unionization of dancers, teachers and pupils is not the only form in which regimentation rears its ugly head. There is an effort being made in some quarters to establish chain schools, sometimes under famous names to standardize teaching in hundreds of selected cities from coast to coast. The method employed is this: solicitors urge parents to enroll their students where the instruction is *uniform* from coast to coast, so that a child can be transferred to a school of the same chain if the family should move from one city to another. Has anyone ever heard of regimenting dance instruction? Isn't it true that the very nature of the art depends largely upon the instructor's inspirational qualities for successful teaching? Is the teaching of dancing no more than a *one, two, three, kick* which can be set forth in a book and given to instructors so that on eleven o'clock of any given morning class after class from coast to coast will be doing exactly the same exercises and combinations?

■

There is also the question of America's own ballet companies. It seems to me little short of tragic that this vast country should pour millions of dollars into European bank accounts for the privilege of watching dancers with Russian names (and I say this without intending any reflection on the ability of the Russian dancers but in fairness to our own) when there are several companies in the United States, boasting the cream of our dancers, who cannot get enough support from the public to hold their groups together from season to season. No one can say that American dancers lack the technique or the finesse or the beauty or the temperament that is required to achieve the same high standing. This is disproved by the very fact that there are several American dancers in the Russian companies enjoying prominence under Russian names. Art is universal . . . dance is universal . . . but unfortunately the dancer, like the prophet in his own country, seems to be entirely without the honor of his fellow citizens.

■

It is a great indictment against the American public that Catherine Littlefield's Philadelphia Ballet company should play to capacity houses in London, should be acclaimed by premiers and kings and connoisseurs abroad, that they should come home to rehearse and rehearse endlessly for a few American engagements that must seem mediocre in comparison with the gala return dates in Europe where they are appreciated.

■

It is equally serious that the Ballet Caravan should have to disband for even so short a period as eight weeks. as has just been announced. This company, composed of self-respecting boys and girls determined to make dancing their career, banded together under the inspired leadership of Lincoln Kirstein and literally barnstormed the Atlantic seaboard in an effort to make the public conscious of its own dancers. The success which they have had is proof of their worth and yet now, at what should be the height of their season, they are forced to mark time until April engagements materialize. Of course the management hastens to assure us that the disbanding is only temporary . . . but that does not make it any less serious for the dancers. Eight weeks is a long time between meals.

■

And then there is the Mordkin company. Various reasons have been assigned for the collapse of the tour which they started so bravely last fall. "A holiday-rest" is the favorite excuse, but might not a lazy box-office be nearer the truth? Again, this is no reflection on the dancers who comprise an able company, or on the inimitable Mordkin than whom none is better qualified to head a successful company.

And . . . irony of ironies . . . at least one dancer who was featured with the Mordkin ballet last season has been signed with Massine's New Ballet Russe and is being featured in advance publicity. The public will pay handsomely to see Nina Strogonova under the Russian banner!

■

Speaking of the Russian banner . . . not for an instant would I suggest a lessening of the patronage of the Russian companies for it is to Colonel de Basil that the dance profession in America owes a great debt of gratitude . . . it was he who awakened us to a full dance consciousness. But now the time has come when that consciousness should include an interest in America's own . . . for they make history elsewhere!

The Negro in the Dance

As Katherine Dunham Sees Him

by FREDERICK L. ORME

AND who is Katherine Dunham?

Let's call her a *crusader*, for the want of a better word. An intelligent girl with a sense of values, interested chiefly in the progress of her own people. Sympathetic by right of birth, though never unnecessarily prejudiced. An artist with an objective. . . .

In 1929, after an elementary study of the dance, she met Mark Turbyfill of the Chicago Opera Company. Together, they caught a glorious vision of a *Ballet Negre*, to resemble in effect the *Ballet Russe*. But the idea was

Left, KATHERINE DUNHAM
Below, KATHERINE DUNHAM'S *Group in "Congo Paillette"*
Photos—BASSABE

too startling and the response indifferent. Failure was inevitable. Turbyfill gave up. They disbanded. And it wasn't until the next year that the idea could be revived. This time, with a different premise.

"I carried on alone," Katherine Dunham will tell you, "once again hoping for the best. I had been studying with Ludmilla Speranzeva, (Ludmilla of the Wigman School and later of the Kamerny Theatre) and she had agreed to help me with the training of the group. I brought together girls who were older and more interested, and we composed several numbers and gave two recitals. These were admittedly modern, but far from successful—the time was not ripe."

They called themselves the *Negro Dance Group*, but that was a surprising mistake.

"Can you believe it," she laughs, "the Negro mothers immediately disapproved! They refused to send their children to me, for fear they *might* be taught Negro dancing!"

When Ruth Page produced her ballet *Guiablesse* with the Chicago Symphony Orchestra, Katherine Dunham danced one of the three leads.

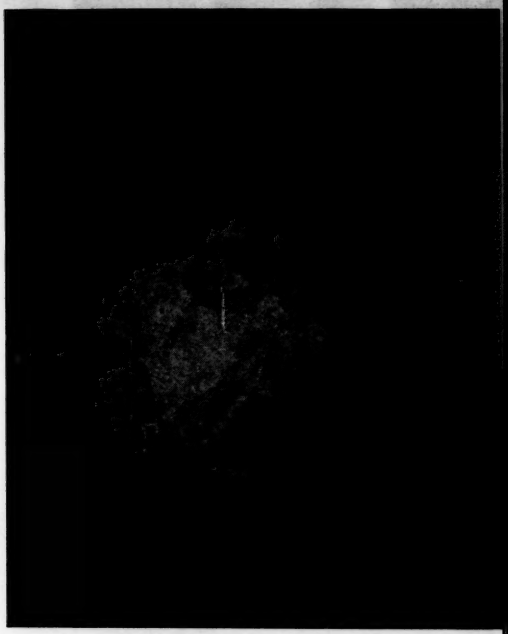
"This aroused a small amount of interest and I was able to put my school on an almost paying basis. But the group itself improved slowly. Girls were constantly dropping out,

(Continued on page 46)

La Meri

Dancer for the Nations

by PATRICIA SHIRLEY ALLEN



La Meri

LA MERI said, "It was a relief to the neighbors when I gave up the violin," but she didn't add the obvious fact that it was a boon to the dance when she became interested in the folklore of every nation in the world. It is a peculiar sort of modesty which makes her say, "The only natural talent that justifies my being a solo artist is my ability to act while I dance. Every other art I possess has been acquired. But it is only my character portrayal that makes people pay money to come and look at me."

She is right—to the extent that it was her histrionic ability that first interested Guido Carrares, the man who taught her how to work and think like a dancer, and then married her; but she is mistaken to think that her fluid face, which takes on various personalities with no conscious effort, is the only reason why she has achieved fame. Her own statement will bear it out: "Nothing is a bigger mistake, than to think that you can step from the studio to the concert platform in one stride. It takes years of hard work." It also took years of devotion and interest in the many ways the peoples of this earth express themselves through dance art.

"I could never understand whether I began to be interested in dancing because I was told I couldn't dance, or whether I just 'got acquainted' with it," mused the dancer. "At any rate, the beginning of it all was Texas, where my family moved from Louisville, Kentucky. I was fortunate in that move, because Texas has so much foreign color. As I grew up, I studied dancing with local teachers, merely because it was the thing that every little girl did. But I became very much interested in Spanish and Mexican dancing. I saw a lot of it down there, and I had always liked to study folk expression."

Later on, this interest became strong enough that she visited all the neighborhood Mexican theatres. That was how she happened to see the young and still undiscovered Argentina, dancing one day in a local Mexican playhouse whose price of admission was a quarter.

It was not dance, however, that brought La Meri to New York for the start of her career. She came up to Columbia University to take a course in literature and poetry. The young Southerner had been accustomed to a good deal of physical activity at home, so she studied dancing purely for the exercise value. After her number in a college show, someone told her she had talent, and the girl decided it would be fun to dance professionally. There was a period of chorus and specialty work, and then the fateful audition, which was unimportant in itself, but which aided destiny by becoming the scene of her first meeting with Guido Carrares.

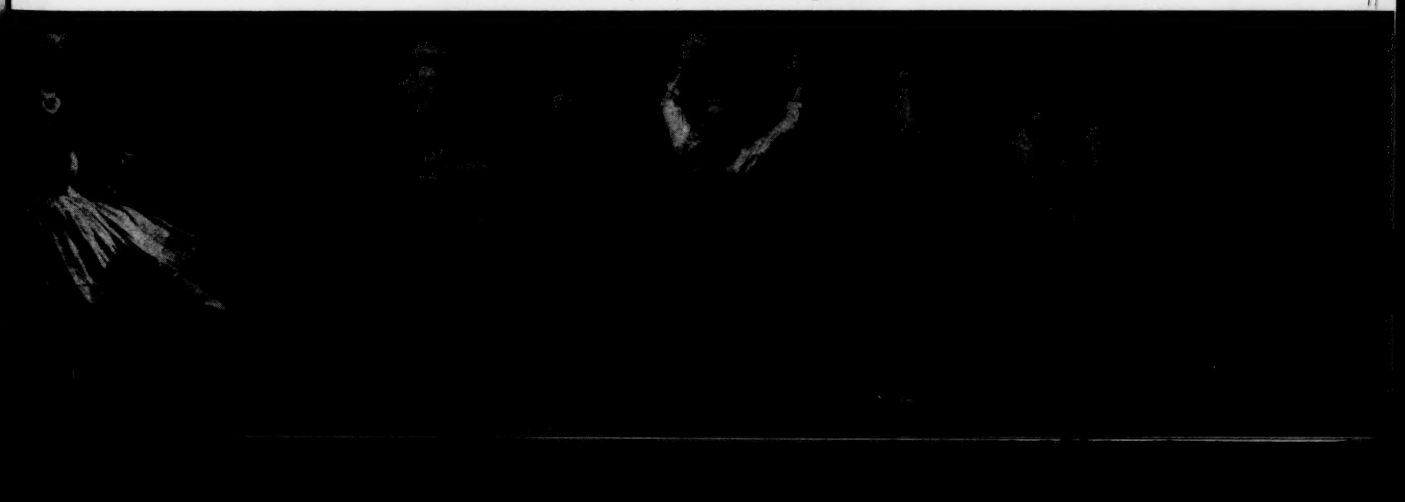
"He had the pioneering spirit," said La Meri at this point. "He was the man who presented Pavlowa for the first time in Berlin. She had never before left Russia. He presented Heifetz in Berlin, too, when the great musician was a little boy with long curls." Mr. Carrares noticed the young dancer's latent powers of expression, he took her in hand and from that time on made her study and work as she had never done before.

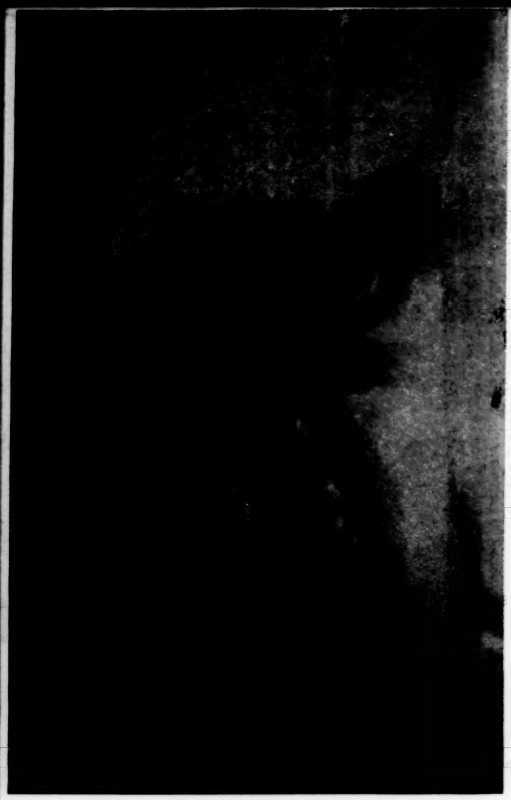
When she was ready for a concert tour, they went to South America and gave performances all over that continent. One of the best things that ever happened to her, she thinks, was the fact that Moissi, the great European actor, became interested in her on that tour. Through him the rising star of her success was sent higher, when she went to the Reinhardt Theatre in Berlin and Vienna.

Her talent made the sophisticated audiences of these two old cities take notice of the young American who had brought her sparkle and vitality for their appreciation. "Naturally, after that

(*Continued on page 42*)

La Meri *in a few of her dance interpretations*





NIJINSKY *in "Jeux"*

VASLAV NIJINSKY

Fact or Fiction?

by WALTER WARE

WRITING about an *abstraction* is a *difficult* assignment!

It's like trying to explain logic into a myth; or identifying a shadow on the wall. It can't be done successfully. For seldom, if ever, is one *allowed* to peer beneath that diaphanous cloak of legend (brought about, in most cases, by high-pressure methods of publicity) which invariably hovers about public gods and which oft-times clouds and smothers and, finally, obliterates their real personalities leaving only a barren and unreal shell of illusion.

And that is why the name of Nijinsky *is* an abstraction today. A character that one has read in a book—a god as Madame Nijinsky would have you think. Yet this creature, I am quite convinced, has little to do with a quiet little man in his forties who sits in a sanatarium in Switzerland and who, on occasion, is known to stand suddenly erect, perform a *pirouette* and then sit quietly down again. And certainly it has nothing to do with that Nijinsky who, in his early teens, played such a significant part in the new era of the ballet which was brought about by Michel Fokine and his Romantic Revolution. The highly commercialized Nijinsky that we know today is a desecration of that boy's indestructible artistry.

Let us look backward, if that is possible, and try to *penetrate* the numerous layers of this "fan"-appeal legend. For it is there, I am sure, that we will find buried the true artist that was Nijinsky.

The mere story of his career, his beginnings at the Imperial School, the famous story of his dismissal, his amazing successes which followed at the hands of Diaghileff, and, finally, his mental-death which is worse than death, does not bear repeating here. It is the true significance of the effect he had upon the ballet as an art which is important to us now.

Nijinsky was born at exactly the right time. From the very beginning, when he joined the school as a mere child, his teachers were astounded by his aptitude and feeling for the dance. Tamara Karsavina remembers that, even then, he could jump far higher than any other boy in the school. Because of this, it was not long before he was singled out for performances at the Marinsky.

It was there that Diaghileff first saw him dance. And as fate would have it, just at the time of his dismissal, Diaghileff was in the throes of forming a ballet company which would present the art of Russia to the entire world. Michel Fokine who had made the greatest step forward in the history of the ballet was to be choreographer. Nijinsky was immediately engaged along with Pavlova, Karsavina and Bolm. These four would be the stars. Unusual roles would be designed by Fokine to fit Nijinsky's strange personality; roles which would display in their every aspect his unusual *elevation*, his highly developed technical equipment.

What followed is history. A great publicity campaign such as the world has seldom seen was built up around the name of Nijinsky. His name soon became the talk of Europe. Yet never would Diaghileff let his public idol be seen off stage. No one knew, just as few really knew today, what Nijinsky the man was like. "His work was too strenuous." "He must rest." Excuses. More excuses. Diaghileff expressed his regrets and did all the honors. In other words, even then, Nijinsky was only a vision which existed on the stage. An abstraction á la Garbo!

NIJINSKI *in "Le Spectre de la Rose"*

Yet the fact does remain that, in spite of all this mystery, all this build-up, Nijinsky did not disappoint his audiences. Fokine gave his finest works to the world during that period. "And no one has ever danced them as Nijinsky did." He made *Le Spectre de la Rose* immortal. His sensational last leap has made world history. Yet one writer today tells us that this leap was only one half inch higher than the leap which David Lichine makes in this same ballet. Many writers tell us that *Petrouchka* was Nijinsky's finest performance; that his pantomime was superb. Others tell us that Vaslav was

(*Continued on page* 39)

ON NIJINSKY PHOTOGRAPHS

by

ROGER PRYOR DODGE

NIJINSKY *with Mme. Karsavina in "Giselle"*

Photography is of paramount importance to the dance, whether motion picture or "still." It is indispensable for any record of the dancer and the key to his final evaluation. Lately "action" photography has presented vivid photographs of dancers who in general take very insipid photographs in the studio. As dancing becomes more and more *kinetic self-expression* and less and less *movement in art form,* the man who can express his innermost dance feeling in controlled pose is not only a rarity but a consummate artist. Nijinsky, even in the old days of bad studio photography, achieved as much life and vitality in his poses as modern action photography catches during performance.

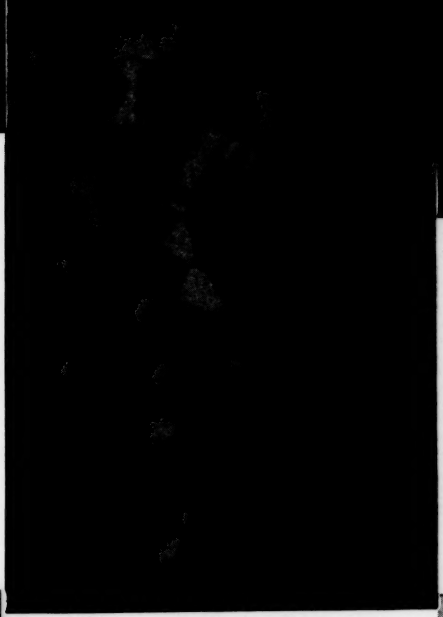
Although action photography is important in taking pictures of great dancers who are not able to pose in the studio, it is definitely misleading as an indication of dance values when it catches a dynamic movement of a bad dancer—movement which only took on value at the moment of extreme muscular exertion and which in terms of dance art is no more significant than the football player caught in the air straining for the ball. The direct opposite of this approach is in one photograph of Nijinsky, here his attitude is so alive, so as though he were leaping high in the air, that although his foot is firmly on the ground the photograph has been retouched in order to give a photographic effect of mid-air leaping!

If we analyze the difference between a dead pose and a lively one full of vitality even in repose, we find it is a case of the amount of *lift* given to the arms and the upper torso. Within dance style, Nijinsky had this *lift* just up to point where he wished the hand or arm to hang, and there he controlled it, permitting the rest of the limb to fall naturally in place. The composition he gave his whole body was the balance of parts, in which head, torso, and limbs were complementary to each other in creating a greater whole. Moreover, no matter how ethereal, twisted, brutal or reposed the character, Nijinsky always achieved genuineness of facial expression. Falsity of expression predominates in practically all other modern dancers.

The dance has had a long history of contribution to the Space arts. Throughout eastern art in general, more particularly in Bali and Cambodia, we find in painting, print or sculpture, the dancer's pose influencing and formalizing the art style. An equivalent in western culture is the great

(*Continued on page* 30)

NIJINSKY *in "Petrouchka"*



NIJINSKY *in "Carnaval"*

NIJINSKY *in "Giselle"*

NIJINSKY *in "Scheherazade"*

What Price Glamour?

Teachers Are Spending from 30 to 50 percent MORE than Necessary for Costume Fabrics

by RUTH ELEANOR HOWARD

GLAMOUR is the magic word that must envelope every dance recital if it is to be a success. Pupils may do excellent work, the music may be fine, but unless there is a good measure of that more or less intangible quality that onlookers will later describe in admiring tones as *really professional* or *glamorous* the event cannot be considered wholly satisfactory.

Throughout the year most teachers strive toward the big moment when their work will be seen to its best advantage and, it is to be hoped, appreciated by the audience. Good costumes, of course, are an essential in achieving the desired effect. Without proper costuming, the best dancing suffers, and with inspired costuming the poorest acts can sometimes be saved. Combine the two: good dancing and good costuming and a good show is the inevitable result.

Depending as they do upon costumes, teachers will be shocked to learn that for the most part they are spending from 30% to 50% *more* than is necessary for the fabrics that go into them! This statement is the result of a survey of department stores *versus* theatrical supply houses, which THE AMERICAN DANCER has recently made.

There may be some teachers who have never ordered materials from the fabric specialists because they dislike ordering by mail. Of course, if a teacher is near enough to New York, Philadelphia or Chicago to call in person and select her materials from these establishments, that is the ideal way to buy. But, for every one who can do this, there are hundreds who cannot, and they are the ones who, on the whole, pay most heavily for the least amount of glamour. All dislike of ordering by mail will be dispelled by one careful study of the savings to be thus obtained.

For instance, we checked the price of tarlatan. There is a difference of *six cents more* per yard between the supply houses and the department stores. The supply houses are selling the *same* quality of tarlatan in the *same* width for at least six cents per yard less in small pieces, and when large yardage is ordered there is usually an even greater saving!

Sateen is another good example. The department stores have priced this very necessary costume material at an average of *nine cents more* per yard than any theatrical supply house we called upon.

But the real shock is still in store! How much *more* do you think you pay for plain everyday cotton net, 72-inches wide, when you buy it in your local department store, or even if you buy it in New York's famous thrift department store, than if you purchased it direct from a theatrical house? We were so amazed at the difference in net prices that we rushed back to our supply houses, thinking we had made a mistake. But no! Cotton net, in the department stores is at least twice as much as at any of the fabric houses! And as for rayon net! There is a saving of *seventy one cents a yard* over department store *quotations.*

And who did we consult for this comparison of prices? We visited New York's two largest department stores and several local department stores in smaller cities. The latter prices were higher, so we discarded them and used the *lowest department store* prices to compare with the *average* prices supplied by the following theatrical houses: Associated Fabrics Corporation, N. Y., Baum's Inc., Philadelphia, Dazian's, New York, Boston, Chicago, and Los Angeles, and Maharam Fabric Corporation, New York and Chicago.

As an example we estimated a classical ballet number in conventional tarlatan *tou-tous* and found a substantial total saving for even a small group. In size fourteen, the costumes, with medium length skirt, would require approximately $1.65 worth of material from any of THE AMERICAN DANCER advertisers. For the same material, bought in a department store, you will pay at least $2.46. This means that the fabric houses would offer an average saving af 81 cents per costume for this one number. For a group of ten, the total saving in material would be $8.10. Multiply this by every number in your recital and you will be amazed at what you *can* save!

Important as the saving is, this is not the only consideration. *Glamour* should also have a dash of the unusual about it . . . and pity the teacher who tries to find the *unusual* in costume fabrics in her local department store!

We know . . . because we visited two of New York's largest department stores, both having access to the finest markets in the world. When we asked for jewel cloth, sparkle cloth, metallic cloth and various special effects, the salespeople did not have the faintest notion of what we wanted.

Still another aspect looms important in our minds. And that is the element of *service.* The houses that are built upon dancing school business, that depend upon it for their very existence, are naturally going to exert themselves to give dancing teachers more attention, more thought and more *service* than the department store to which an order for fifteen yards of tarlatan is just another order.

When you send your order to any of the fabric houses it receives personal attention. A dancing school's needs are of foremost importance and they are not going to ship you material that is not suitable for costumes . . . they do not carry anything in stock that is not suitable! Their entire buying resources are at your disposal. Their entire year is spent in developing ideas and effects for your use.

In addition to this you have other elements of service such as costume sketches and patterns and the services of artists who can be consulted for individual ideas. Then, too, they are in a position to tell you how certain materials can be most effectively lighted and, (again a saving) to give you accurate information as to the yardage required for making any type of costume.

Selecting the materials by mail, when you come right down to it, is easier than getting in your car and driving down to a department store. You write your fabric house for a set of samples and when it arrives, you can sit down in your studio and leisurely choose the materials and colors you want. Then all that remains is to send the check and wait for the postman to bring the package—a matter of a very few days for these firms have also learned that dancing school business is rush business and that the sun must never set on an unfilled order!

When THE AMERICAN DANCER survey of dancing schools was conducted in 1934, we discovered that there was approximately $1,200,000 being spent annually for costume fabrics. That figure has now increased to $1,500,000. Dancing teachers, don't you want to save that half million every year? You can, if you buy your materials at the source. And remember, in many instances the local department stores relay the orders to these same fabric houses—and charge you the retail prices!

One Way to Broadway

—and No Return to Hollywood for Charles Walters!

by FREDERICK RUSSELL

IT IS something to establish oneself on Broadway in these days of a flash of recognition, then cinema obscurity or oblivion altogether. It is something else to become Broadway's leading musical comedy juvenile with no eye toward tempting Hollywood offers. Charles Walters has done both in the short space of three years.

You may remember him in the ill-fated Theatre Guild production *Parade*, or you may have seen him as the young Prince in *Jubilee* who danced and sang with June Knight. Little Old Lady, his number with Mitzi Mayfair, was one of the outstanding features of *The Show Is On* last season.

Wherever you have seen Walters, "Chuck" to his friends, you will remember him as the boy who dances with the nonchalant ease of a Fred Astaire and can put a song over in such a way that you understand every word. That is important, particularly with the sophisticated lyrics of Cole Porter.

Besides, Chuck has proved that he can hold his own in a show with the debonaire Jack Buchanan, who turned over to him most of the dancing numbers in *Between the Devil*. Vilma Ebsen is this year's dancing partner.

Chuck's dancing feet won him his place in the spotlight, but not without discouragement and disappointments.

"It isn't the dancing that has worried me," he confessed, "I think I was born dancing, but I had to learn to sing and act. I never had played a part until *Jubilee*. I'm not sure that I was ready for it then."

"I had never danced professionally until I came to New York four years ago."

Chuck came from a small town in California, about twenty-five miles from Los Angeles. That may account for his lack of interest in picture offers. That, and the fact that he feels there is little place for most dancers in the studios. He feels that he can learn more and advance more rapidly in New York on the stage.

His parents were proud of his talent and proved an appreciative audience from his first baby steps through recitals and amateur performances in and around the home town, but when he began to talk about coming to New York, they raised the usual objections. They did, however, finally "give in" and help him.

CHARLES WALTERS *and* VILMA EBSEN *in "Between the Devil"*
Photo—RICHARD TUCKER

CHARLES WALTERS *and* DOROTHY FOX

Chuck first faced the big city at eighteen. He did not know a soul. He soon learned that letters of introduction usually do not get one far along busy Broadway.

"New York can be cruel to newcomers," he reflected, "You know how difficult it is for a beginner to get a foothold."

"Besides being young, I was an awful 'green horn'," he pointed out, "I didn't know which way was up."

For weeks Chuck tramped around looking for a job—and found nothing. Finally he encountered an old acquaintance from the coast who was producing a small revue. Reluctantly he was given a few dances in it. All that came out of it was a friendship with Dorothy Fox, who also danced. They decided to team up.

"I was so 'new'," he confessed, "that when I finally began to get auditions, I was afraid to go to them. I was afraid that I wouldn't know what to do. I hadn't had any experience."

He and Dorothy worked out new routines, gave audition after audition and waited around for a year before anything happened. Fortunately, parental objection had softened to leniency, which enabled Chuck to exist during that year. His grandmother had left him an insurance policy, which his father had to cash, as he was still under age.

(Continued on page 48)

Costume Collection Passes to Metropolitan Museum

Henry Dazian Bequest Made Public

DISCLOSURE of the fact that the famous collection of costumes which belonged to the late Henry Dazian had been given, in accordance with the terms of his will, to New York's Metropolitan Museum has brought to light some interesting data on the life of this world famous costume expert and the treasures he collected.

For instance, few people, unless they may be some who were identified with the Metropolitan Opera Company, of which Mr. Dazian had been a director for many years prior to his retirement from active business, are aware that he was considered one of the world's foremost authorities on authentic period and native costumes. His knowledge in this field was so widely recognized that two years before the World's Fair in Chicago in 1893, he was sent by the United States government to negotiate exhibits from foreign countries. On this trip he visited Russia, India, China and Japan.

This was but one of a hundred trips which he made abroad during his lifetime, completely circling the globe on three distinct occasions. Mementoes of all these trips in the form of rare armour, fine books, a tremendous collection of authentic costume plates, pictures, tapestries, oriental rugs and valuable and interesting *objects d'art*, filled the apartment which he maintained in New York in the building he had built in 1906 to house his business in 44th Street.

When young Henry Dazian became his father's partner the family business was little more than a theatrical dressmaking establishment or self-styled "Theatrical Emporium." That was shortly after the Civil War, but the young man evinced such tremendous interest in his study of the costume field that he was destined to build not only a huge fortune from it, but to acquire a collection of famous costumes, books, and rare costume plates that was probably second to none.

Among these were gowns worn by Sarah Bernhardt and a collection of authentic period costumes which he purchased in various European centers going back to the time of Louis XV and including fine examples of court dress. These are among those presented to the Metropolitan Museum.

Probably more interesting from a sentimental point of view are mementoes such as one of Sarah Bernhardt's pink satin slippers which now is encased in glass and stands in the office of Emil Friedlander, the present President of Dazian's. This shoe is doubly significant for Henry Dazian and his associates were entrusted with the task of making Mme. Bernhardt a padding for her artificial leg that would belie the wooden member beneath it, and then of designing her gowns so that no defect could be detected. On the walls of the executive office there now hangs a letter from Mme. Bernhardt in her own handwriting in which she thanks her friend and costumer (for Henry Dazian was a close personal friend of practically all of the stage celebrities of the last generation) for his good taste and care in designing her costumes. She ends the note by saying, "I am delighted . . . delighted . . . delighted. . . ."

Of not so much sentimental value but of great interest is a letter which is now also framed, from David Belasco, in which he urged Mr. Dazian to give his personal attention to costumes for Mrs. Leslie Carter's debut in *Du Barry* and to observe the utmost secrecy as to their character and materials to be used. The costumes created a furore when the play opened. It was said that the fabrics alone cost in excess of $50.00 per yard.

His memoirs would indicate that he was quite capable of logically negotiating the perilous path from the sublime to the ridiculous, making an equal success of gowns for Mrs. Leslie Carter and Sarah Bernhardt, costumes for Edwin Booth, E. L. Davenport, Louis Aldrich, Lawrence Barrett, McKee Rankin, Richard Mansfield, Helen Modjeska—and the current Barnum and Bailey circus! He costumed the *Follies*, part of *Flora Dora*, most of the Weber and Fields shows, productions in which Lillian Russell, Marie Dressler, Kelsy and Shannon and other favorites of the day appeared; seventy-five per cent of all the Dillingham shows, practically all of the Frohman productions including *Chanticler* and many important Hippodrome productions. It is said that the coat which Arnold Daly wore in *L'Aiglon* with Maude Adams, boasted six hundred dollars worth of real gold embroidery!

The theatrical profession mourned Mr. Dazian's passing last May, but now that his bequests have been made known it appears that his interest in the stage is to be perpetuated. Of the two million dollars which he left, less than two hundred thousand was willed to individuals. It is not only through the funds that his money will create to aid those less fortunate that he continues to serve; but by making available to people for all time to come the tremendous research he carried on in the costume field through such bequests as the collection which has now passed into the hands of the Metropolitan Museum, Henry Dazian rendered the profession one of his greatest services.

A Class at OTERO'S *School in Seville*
An old photograph from the Henry Dazian Collection

RAMON and RENITA

Satire tinges Val Arms' impression of this popular dance team who are now enjoying an extended engagement in Havana, Cuba

Dance Events Reviewed

Critiques and News from the East, Mid-West and West

by ALBERTINA VITAK

HANYA HOLM AND GROUP, *Mecca Auditorium, December* 28.

Although Hanya Holm is well known in the dance world, this performance marks her formal debut in New York. *Trend,* one of her major dance compositions, was first presented at the Bennington Festival in August (reviewed in the October, 1937, AMERICAN DANCER). Some changes have been made, but none that greatly alter it. The same effective monotone-colored set consisting of ramps and staircase is used and again, as at Bennington, (the work was designed to be viewed from above) only the balcony and gallery of the theatre were utilized by the audience. *Trend* gains its best effects in this way, its outstanding feature being the patterns of the mass groupings with the soloists, or solo groups, giving contrasts without stressing the dancers' individualities—some of Miss Holm's appearances merge right in with her group. Even the gripping *Lest We Remember,* with its sensational falls and intense rhythm—though danced without any accompaniment (by Elizabeth Waters)—was part of the whole instead of purely a solo. This dance was one of the peaks of the work, as was *Cataclysm* wherein a thrilling crescendo in dramatic significance is reached through running, leaping and excellently choreographed general pandemonium. The mechanized movements in the opening scenes, *Our Daily Bread* and *Satiety,* though obvious, were sharply executed and did express ". . . social confusion . . . the drive of meaningless strife and routine . . . leading to ultimate disintegration." But from this pc:nt on, the composition loses acceleration and does not sufficiently express its meaning (perhaps because of the speculative nature of that meaning?)—"renewed affirmation and awareness emerging out of the despair." Miss Holm's solo, an addition to *Gates Are Desolate,* dissipates some of its dramatic force by lengthiness. The group movement in *Resurgence* and *Assurance* is too slow and completely overpowered by the "musical" accompaniment, the recorded *Ionization* and *Octandre* by Edgar Varese. The former reproduces the sounds of riveting, aeroplanes, ambulance sirens and all the hubbub that goes to make up the "music" of a busy city. Surely, it does not take any talent merely to imitate objectionable nerve-racking noise! The rest of the score is by Wallingford Riegger, and is also recorded.

Miss Holm has infused her group with a sense of dance, which she herself possesses to a rare degree. Her soloists, Louise Kloepper, Keith Coppage, Lucretia Wilson (who supplied the one brief humorous episode, *From Heaven, Ltd.,* satirizing evangelism), Henrietta Greenwood and Miss Waters, are to be commended, as must the lighting, costuming and unity of performance by all.

●

AN EVENING OF MODERN DANCE, *Center Theatre, January* 2.

This performance marked the close of the Dance International, and again, as on the occasion of the Evening of Ballet, the theatre was filled to overflowing with hundreds of standees. The recognized leaders of the modern dance and their respective groups supplied the generous fare, with Ruth St. Denis, the leader of them all, opening the program and receiving the biggest ovation of the evening. Miss St. Denis offered two solos in which her grace and colorful personality were undimmed. In *White Jade* she used her hands exquisitely, and in *Black and Gold Sari* (which she was forced to repeat) her sense of humor was a surprise.

Following Miss St. Denis was her former pupil, Martha Graham, who struck an entirely different note with her starkly beautiful *Frontier* and the new *American Lyric* with May O'Donnell and Anna Sokolow as soloists. How far afield Miss Graham has gone since her Denishawn days! I remember once seeing her dance a conventional but lovely tango!

Doris Humphrey and Charles Weidman, also former Denishawn pupils, (and with composer Louis Horst conducting, it must have been something like a reunion back-stage!) presented *Theatre Piece,* bringing still another note into the proceedings—a note of satire and clowning in which Mr. Weidman so excels. Miss Humphrey's dance motion has a fluidity and beauty of line which apparently —happily—refuses to be submerged by any enforced harshness of style. In her choreography she has achieved some original effects, but the work was too long and much of its clever pantomimic action was too easily lost in this large theatre.

Tamiris presented her long work, *Momentum,* which deals with "social" problems, such as Unemployment, and War, with Tamiris herself as Diversion.

Hanya Holm's *Trend* (reviewed above) was given in part. The Finale of the overlong program was a get-together of all the Dancers of the Nations who had been presented in the Rainbow Room Concerts for the past five weeks. Miss Louise Branch, Chairman of the Dance International, officiated. The small orchestra was conducted in turn by composers —Louis Horst, Norman Lloyd and Genevieve Pitot.

●

THE BALLET CARAVAN, *The Dance Theatre, January* 2.

In spite of the small stage, this young company gave its finest performance to date. *Show Piece* (reviewed last month) has a new, cleverly arranged addition, a *pas de trois* with Marie Jeanne, Fred Danieli and Eugene Loring. Also, Marjory Moore, new to the dance *Nightmare,* is skilfully supple.

Harlequin for President, with and by Eugene Loring, is still one of the best in the company's repertoire, although it was one of its first.

An earlier work, too, *Encounter,* is a charming little classic ballet. Its light style, in the brilliance and artificiality of the Italian school, was excellently brought out by all the dancers, and especially by Albia Kavan, Ruby Asquith and Lew Christensen (its choreographer). Miss Kavan possesses the most beautiful feet and legs, and a sprightliness in her mime; and Miss Asquith was so light, she scarcely touched the floor. Principal dancer, Marie Jeanne, uses her hands badly at times—no small point.

●

THE BALLET CARAVAN, *Newark, N. J., January* 10.

Filling Station is the latest addition to the Caravan's repertoire. As the title implies, its typically American characters are familiar to everyone who has travelled by automobile. Just to list the characters—Attendant, Truck Drivers, Motorist, His Wife (in slacks), His Child, A Rich Girl and Boy, Gangster and State Trooper—is to tell the contemporary tale. Told in terms of traditional ballet, with reality only slightly heightened, the total effect is, if not one of greatness, direct and amusing, and serves well its choreographer, Lew Christensen, and the other dancers. Dressed in cellophane, Mr. Christensen as the Attendant does some clean pirouettes. Marie Jeanne as the Rich Girl brings, in her classical adagio, glamour and a touch of romance to the scene, while Douglas Coudy and Eugene Loring supply the comic element.

The most exciting point in the story—the hold-up and murder—is somewhat weakened by the novelty lighting effects gained with flash lights managed by the dancers—a touch of realism, but rather unwieldy or, perhaps, as yet not sufficiently mastered. The ballet is rather short but could easily be lengthened by adding new characters in lieu of new dances. However, to err on the side of brevity is no serious fault.

Folk Dance, a group of theatricalized national dances, was well costumed and exceedingly well done. Albia Kavan, with Harold Christensen, was particularly charming. Marjory Moore almost spoils the effect of her dancing by exaggerating her facial expression. While *Folk Dance* is colorful, a purely classical ballet to follow *Filling Station* would be better.

●

PAUL HAAKON in *Hooray for What!, Winter Garden, January* 7.

Paul Haakon in his two appearances in the show provided the only flashes of radiance in the somewhat dull proceedings. His first number is a *Waltz* in classic style, interspersed with soaring elevation and intricate beats

MARTHA GRAHAM *group as they appeared on the "Modern Night" program at the Center Theatre*

Performance-Photo—Wm. McCue

danced with vigorous grace between the whirling lifts of his partner, Ruthanna Boris. His second, *The Hero Ballet,* masterfully arranged by Agnes de Mille, depicts the terror of a young soldier who loses his mind after his first killing.

Mr. Haakon's danced portrayal of the soldier reaches unsuspected dramatic intensity and is one of his finest pieces of work to date. My criticism is reserved for the too hurried pace of a Broadway show, which cuts short some of the moving pauses. A ballet company would know the value of slow tragic action as a necessary contrast to the climax wherein the soldier, in his madness, leads the killing.

●

DORIS HUMPHREY AND CHARLES WEIDMAN AND DANCE GROUP, *Guild Theatre, January* 9.

American Holiday, choreography by Doris Humphrey, was the only new work presented at the first concert of the season by these well-known dancers. The work is as yet unfinished, only Part I being offered with a sort of promissory note in the program, explaining what Part II is to be! A peculiar thing, this, for a premiére—why present any of it? Suppose a book were printed in part, or a play half performed!—none but a dance audience is ever asked to sanction such measures. Perhaps it would not matter so greatly if the portion performed had been of finer stuff. The subject is stirring enough—proclaiming "the causes of freedom and justice for which the hero died in the struggle for American independence" and "the people's dedication to the same causes."

Section A, *Death of the Hero,* merely depicts a funeral, much too literally. Almost static in choreography, the Group seemed to be groping for something to get into, but finding little. The Angel Gabriel was simply laughable when he put his foot upon the table (why?)! Miss Humphrey's black skirt is very much like Martha Graham's red one in her *Chronicle,* even as to its manipulation.

In Section B, *Dance of the Living,* Miss Humphrey's tattoo-like steps upon the hero's grave or bier had decisiveness and were quite striking, and at the end a sort of heroic exit march was made effective by the off-stage accompaniment of the chorus of the Academy of Allied Arts (singing and speaking are employed both on and off the stage throughout, with much more success *off* than on). But the "dedication" of the people to the hero's noble causes (sic!), conceived by Miss Humphrey, seemed to be a group of picketers—even to the shouting by the dancers as they moved in circles! *Is this the Art of Dance?*

It was almost with a sigh of relief that the audience received the revival of *The Happy Hypocrite,* one of Charles Weidman's most successful compositions. Based on Max Beerbohm's story, it is a good vehicle for Mr. Weidman's marvelous sense of comedy and tomfoolery. Katherine Litz and Sybil Shearer both mimed their roles with nice skill, and Edith Orcutt was an adorable little Cupid.

●

HUMPHREY-WEIDMAN, *January* 23.

The second performance, vastly superior in every way, offered two new works—*This Passion,* by Charles Weidman, and *Race of Life,* by Doris Humphrey. Both compositions are departures from the artists' usual style, especially Miss Humphrey who is usually lyrical. *Race of Life,* based on James Thurber's drawings—an inspired idea— could not be anything but hilariously mad. Miss Humphrey has genuinely succeeded in projecting the nonsensical Thurber mood, particularly in her own characterization of Woman, and into most of the movement, with only occasional portions seeming a trifle forced or too long to sustain a point. The delineations of the Beautiful Stranger by Edith Orcutt and the Indian by George Bockman were a silly delight, and the nit-wit Child was just Mr. Weidman's meat. Good costuming was faithful to Mr. Thurber's famous detail—even to the wisps of hair on Miss Humphrey.

The dovetailing of three themes, each divided into three parts in *This Passion,* is deftly handled. It is, in fact, this treatment which brings substance to the rather trite themes. Novel exits, black-outs and contrasting styles define each fragmentary section and give the work an air of interest and expectancy, partly fulfilled in I, *Tabloid,* and II, *Air Raid.* Mr. Weidman's satiric commentaries are most imaginative in the latter, with humanity conditioned to militarized environment fantastically shown in scenes of shopping, drilling and even a gas mask striptease! The triangle *Tabloid* theme had most unity as a composition, in spite of some obvious realisms but didn't gain anything by being attributed to the sordid Snyder-Grey murder case. *Theme II,* Interlude, danced in formal abstractions, is meaningless in spite of its attempt to "deal with the aspiration towards a saner order" (why didn't Mr. Weidman resist the temptation to tack on a high-sounding meaning?). Sufficient that it did provide pleasant enough interludes, which was more than it would do if presented alone. Katherine Manning and Jose Limon also had solo roles in both performances.

●

MONA RANI AND HINDU MUSICIANS, *Guild Theatre, January* 16.

After getting off to a slow start due to over-long opening songs and an unimpressive first number, Mona Rani succeeded in establishing an atmosphere of the East, if not of magnetic glamour—only to lose a little ground each time through the long waits between. Her range of movement is adequate to the demands of the delightful little depictions—of flying a kite, or a penitent kneeling—but never more.

Variety was achieved by screens well arranged and lighted in many ways and by different combinations of the musicians who are at times part of the action. The curtain falling while the dancer is still moving is always an effectual trick. In one of her best numbers, *Diwali* (worship of the Goddess of Wealth), Mona Rani danced with a tray of lighted candles. The silhouetted Lakshima was too obviously theatrical.

●

JACQUES CARTIER, *"The Grand Monarch," Little Theatre, January* 17.

In a ballet-narrative of the life of Louis XIV, Jacques Cartier—who also wrote the piece—combined monologue, mime and dancing, all in one breath, so to speak. The effect is something less than subtle, being too flamboyant in gesture and too broad in humor both danced and acted. Formerly quite good, Mr. Cartier's dancing is now the weakest point; yet he features it over-much. An am-

(*Continued on page* 38)

Performance-Photo—Wm. McCue

RUTH ST. DENIS *in "White Jade" at Dance International, Center Theatre*

A scene from the Ballet Caravan's "Filling Station"

Code of Terpsichore

by CARLO BLASIS

World's supreme authority upon the Ballet.

With Notes by ALFONSO JOSEPHS SHEAFE

First installment appeared in the Nov. 1936 AMERICAN DANCER

(Continued from last month)

The master should finish his instructions, by instilling into his pupil's mind, to make him truly accomplished, the real spirit and charm of his art. He must carefully point out the difference that exists between one kind of dancing and another, fix with preciseness the manner of its performance, and finally render his pupil familiar with all the diversified modes of dancing which the variety of costumes he will have to wear requires.

If the pupil is endowed with a genius for composition and a creative imagination, the master, skilful in his art, should let him exercise his powers of invention and combination of steps, and make him acquainted with the finest designs of choreography.

At the age of twenty-three or twenty-four years, a dancer ought to have acquired the whole mechanism of his art, and possess the most brilliant execution he is susceptible of attaining. In dancing, merit is not always to be estimated by the number of years the performer has devoted to its practice, nor is it to be underrated as he advances in life. A dancer at the age of forty, if he be of a good school and has been diligent in the preservation of what he has learned, may still shine as an artist of the first order. Of this we have many instances.

NEW METHOD OF INSTRUCTION

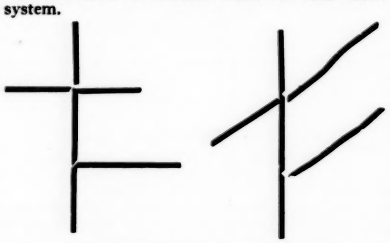
In order to deserve success in the art of forming a good dancer, I have added to the rules contained in this part, figures which I have drawn from nature; these represent the positions of the body, the legs, and the arms; the different postures, the attitudes, and arabesques. The learners, having these examples before their eyes, will easily understand the theoretical principles which I make known to them. The poet of Tibur judiciously observes: *"Segnius irritant animos demissa per aurem. Quam quae sunt oculis subjecta fidelibus."* And, in order that their execution may be correct, I have drawn lines for them over the principal positions of these figures, which will give them an idea of the exact form they are to place themselves in, and of the different attitudes of dancing.

It will remain for the learners to study well these geometrical lines, paying strict attention to their diversity. As soon as they have rendered this labor, (which I may venture to term mathematical by reason of its precision) familiar to them, they will be sure to place themselves properly, giving proofs that they have been well taught, and have acquired a correct taste. I have preferred this novel method, which is undoubtedly a more sure and efficacious one, to that of a long and wearying description of the movements of dancing, which oftentimes do but perplex and confound the learner.

Were I to form a dancing-school, I should immediately put into practice amongst my pupils the following method, which I believe would prove very useful, and which all masters might adopt without having any knowledge of drawing. I should compose a sort of alphabet of straight lines, comprising all the positions of the limbs in dancing, giving these lines and their respective combinations, their proper geometrical appelations, viz: perpendiculars, horizontals, obliques, right, acute, and obtuse angles, etc.,—a language which I deem almost indispensable in our lessons.

These lines and figures, drawn upon a large slate and exposed to the view of a number of scholars, would soon be understood and imitated by them, and the master would not then be compelled to hold a long demonstrative discourse to each of them separately. The most diligent might take copies of those figures on small slates, and carry them with them to study at home, in the same manner as a child, when he begins to spell, studies in his horn-book in the absence of the master.

Let the reader compare the two following delineations with Figures 5 and 22, and he will conceive a clearer idea of this new system.



It is necessary that the pupil should study these geometrical lines and all their derivatives. If he subjects himself to this task, which I may venture to call mathematical on account of its laboriousness, he is certain of holding himself correctly afterwards, and will show that he received notions of a pure taste in the school at which he was educated.

A teacher cannot too strongly recommend his scholars to have incessantly before them those masterpieces of painting and sculpture which have been saved from the wreck of antiquity. Those immortal offsprings of genius, those enrapturing examples of the *beau ideal* of the Fine Arts, will considerably assist the cultivation of their taste. A dancer who knows not how to develop himself, who is deficient in gracefulness, and void of good taste, can never afford the smallest delight to the connoisseur and cultivated spectator.

NOTE. This suggestion of Blasis is of special importance in relation to the invention of a system of dance script. It is the first suggestion to use characters based upon the human skeleton. Every other style of character lacks in pictorial efficiency, and clearness. The use of arbitrary symbols that have no apparent reference to the things which they are devised to represent has been the chief impediment to a successful method of description since the idea first took form. The anatomical symbol is the only logical solution of the problem, and is not only the most legible, but the simplest as well.

A. J. S.

OF THE COMPOSITION OF STEPS

I shall conclude with an admonitory remark, that may, perhaps, be of service to young artists who, having successfully combatted all the first difficulties of the art, wish to betake themselves to the composition of steps.

Why should they not follow the example of Dupré, in order to hasten their progress in this branch of study? That celebrated dancer used to dance *extempore* to familiar airs; by which means he rendered his imagination more creative in the forming of steps and *enchaînemens,* and accustomed his ear to catch the measure and rhythmus of the music with greater rapidity.

This exercise would prove extremely useful to develop the genius of a youthful dancer. His first attempts might probably be incorrect, sometimes even ungraceful, but when he has once laid the foundation of a step, if I may use the term, he can afterwards correct it and make all the changes suitable to its perfection. I have very often practiced this extemporizing, and had the good fortune at times of producing some things that were tolerable. I have frequently by this exercise been enabled to compose with facility a variety of steps which I have had to execute in public, and particularly when I allowed myself a little time to perfect their combination.

(To Be Continued Next Month)

FIGURE 63

FIGURE 64

A Dancer's Diary

by **DORINA TEMPLETON**

***With illustrations by* MILDRED KOERBER**

Dear Diary:

I've been more happy and excited, I suppose, but I don't know when.

After I had done two or three *levés* at the bar with my good ankle as support, Chichantinoff supported me under the arm and led me out into the hall, down the elevator and then put me in a taxi and paid my fare all the way home. My, I felt so proud. It isn't every pupil who becomes a *personal* guest of Chichantinoff.

After I'd hobbled upstairs to my room Bobby came bounding in and wanted to know how everything had come out at Barnstock. She carried a huge box of home-made chocolate fudge under her arm and, since I'm sure fudge doesn't bother turned ankles, I dipped in and stuffed.

We talked the show business in, out and all around, then Bobby jumped up.

"Here, have the rest of the fudge. Coming barn dancing tonight? Mr. Vogland will be there. He has a surprise for you."

I'd forgotten Mr. Vogland and his promise to put me in the paper.

"I've got to stay home and soak my ankle and rest so Chichantinoff won't have wasted his time," I said, feeling in the top part of me as if I could jump around and dance to the moon.

"Bring back the surprise, will you?"

So, Diary, I kept on soaking my foot until eleven o'clock when Bobby came rushing upstairs waving a newspaper in her hand and shouting so loudly I could hear Chessie's hiss for silence clear up to my room.

"Look! Guess what! Mr. Vogland's done something perfectly grand for you. Read this! Are *you* important!" And Diary, this is honestly what was written in the theatrical section of the paper in big, thick, black letters: ONLY TOE DANCING BULL IN CAPTIVITY MAKES GREAT SENSATION

And under that was a picture of the Bull with Betty and me just going on stage. Mr. Vogland must have had someone take the picture with a candid camera during rehearsal.

Under the picture was a whole article telling my name and Betty's. It even explained our real ambitions and I felt little thrills and chills every time I read *Dorina Templeton* in the print.

"You're a big star now," Bobby grinned.

But I felt far from a big star the next morning. Chichantinoff met me in his office and walked up and down tapping his glasses on his fingertips. He told me just what he thought Lochinov might ask me to do.

"Mind you, he will ask a combination thusly. Think this out in your mind, carefully then, "From *fondre* to *melt! Entrechat! Pas de basque, cabriole!*"

He turned to me and pointed one very long finger under my nose.

"Are you thinking?"

"Yes," I answered and saw myself in my mind's eye leaping about very gracefully indeed.

"You could immediately perform the steps in correct technique?" Chichantinoff's eyes were like gimlets boring into mine. I was almost afraid to answer.

"Yes-ees," I said hesitantly.

Chichantinoff stamped his foot loudly on the floor.

"But such a sorry yes! My girl, you must know your ability deep within your own self and place it above any momentary fear of failure.

"Believe in your muscles to respond to immediate messages. Why do you doubt yourself? Because of a temporarily weak ankle?"

"Your eyes," I answered, puzzled by his manner and wondering why he questioned me as he did. "They were looking at me so hard and asking me to tell the truth so absolutely I—I couldn't say, yes, straight out like I wanted to."

Chichantinoff smiled.

"Never let another, even your teacher, make you doubt yourself. You have gained much in our lessons together, as briefly as I have taught you. How can I, with a look from my eye, take away the strides you have made?

"Before you must audition Lochinov you must realize all I tell you is true. You must believe in yourself, or your steps and manner will be that of an amateur. It is not enough just to say, 'I am good'; you must believe it. Will you try? No matter how slowly we seem to progress?"

I felt tears coming into my eyes for his kindness to me. "Thank you," I said, "I will believe in myself. I'll do the best I can."

"Good." Chichantinoff motioned towards the studio across the hall. "Let us go in, then. Lochinov will be back here in three days. We have much to do."

Three days! Diary, I thought I would faint. Such a short time. And my ankle still hurting me!

But for my trying to believe in myself as hard as anything and feeling so very light and sure of myself on my good foot, I never would have gone through and come off without hysterics.

Several times at the bar I cried and cried because my ankle felt as if it would never push me up again. I would do all the positions of my arms and Chichantinoff would correct each tiny fault. My wrists, at the end of the first day, felt like leaden weights and I could barely creep home to Bobby and my foot tub.

Bobby would laugh, "Keep your sense of humor, Dorina, you'll need it."

The second day, surprise of surprises I could actually come to *pointe* on the sore foot. I wished there had been a whole regiment of other dancers to see me get up there. It wasn't right to manage such a feat with only Chichantinoff and an empty studio to watch.

I wanted to sing and started in a hop polka all around the room. Chichantinoff laughed and clapped his hands for time and almost looked as if he was going to dance himself.

Oh, Diary, how nice to be able to use both feet again! I tell you, you don't know how glorious it is to be well until you've been sick.

That night Bobby had to scold me for wanting to come to a Swedish Open House party.

"But I feel as if I could *Hambo* all around Washington Square," I shouted at her, feeling angry that she ducked out and ran, not even telling me where the dance was going to be held.

The third day Chichantinoff sat at the far corner of the room and called out ballet combinations. At first he went fairly slowly, and then faster and faster until my whole mind and body were so concentrated that I hadn't time to think of my ankle or where I was. I just danced.

When I finished I dropped down on a wall bench feeling like a rag. But Chichantinoff didn't seem to have any mercy. He folded his arms, glared at me and almost screamed:

"Come, come, are we so lazy?"

I panted with the strain but got up again, a little shaky around the knees and went through the whole performance as well as I could.

"Now get dressed," Chichantinoff commanded, "then come to me in the office." And I tottered out to the dressing room.

Weakly leaning against the wall in his office I looked at Chichantinoff with more than worry in my mind.

"If Lochinov gives me anything like that I'll *never* be able to do it," I moaned.

Chichantinoff gave a short laugh and ran his hand through his hair, making it stand up on end.

"Don't worry. You were very kind not to grow temperamental. I gave you such combinations and steps that no one on earth would ever think of asking you. In short, I gave you an audition now that was so hard you will never on this earth, I believe, find its equal."

"Oh." My mouth fell open.

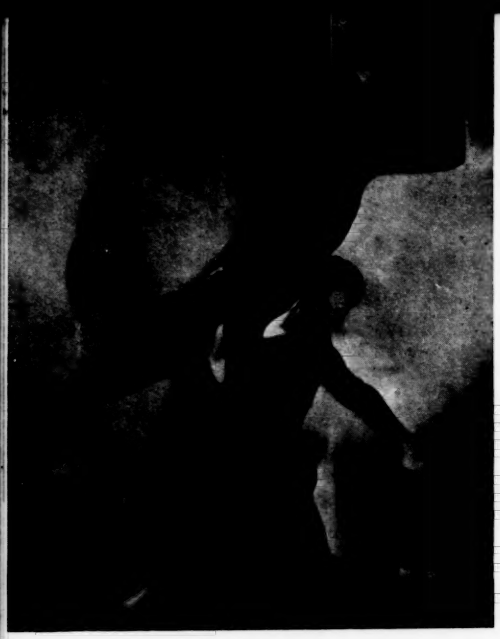
"Your audition with Lochinov, after this afternoon," smiled Chichantinoff, "should seem, shall we say, like a picnic?" Now go home, eat and go to bed for a long, long time, and remember," he waggled his finger, "believe that you are a very fine dancer."

Diary, he need not have worried about my going to bed when I got home. I didn't even have strength enough to be angry that he had played a trick on me. And more than that, I hadn't enough energy to keep me awake with worry about the audition tomorrow, so I fell right to sleep. I guess Chichantinoff knew what he was doing.

The next morning I was so excited getting ready that I dropped things all over the room, but finally I folded my costume with its white full tarleton skirt and satin bodice in my suit-case and everything was ready.

I felt like trembling when I stood outside Chichantinoff's office and heard Lochinov's voice sounding inside. All the thoughts I'd had of him came crowding back. The day he had met me at the hotel with Foulard and how he had told me to come to New York to study. It was funny, but I felt just like the Dorina Templeton who had just finished her High School ballet. My stomach turned wishy washy and I edged, rather than walked, towards the door. Chichantinoff saw me.

(*Continued on page* 29)



PAUL MATHIS *and his assistant,* WILLIAM BULL

DE BASIL'S BALLET RUSSE will be perpetuated! The company which claims Diaghileff's tradition as its own, will be reorganized by Col. de Basil, Prince Serge Obolensky as art director, and Michel Fokine under exclusive contract as choreographer. They will retain the entire repertory of the original troupe, as well as costumes and scenery which have accrued from year to year. Under Fokine's direction, new ballets will be added to the repertory. The Art Committee which will control the artistic policy of the new company will include Savely Sorine, Frank Crowninshield and Vernon Duke.

In addition to recruiting new talents wherever they appear, the new venture will take over such young prima ballerinas as Irina Baronova and Tatiana Riabouchinska, as well as Mlles. Grigorieva, Morozova, Volkova, Razumova, Chernishova, Verchinina, Adrianova and Danilova; and Lichine, Chabelevsky, Jasinsky, Petrov, Lozovsky, Borovansky, and the chief regisseur, Grigoriev. With the anticipated backing of many artistic and social leaders here and on the Continent, plans have been made for the European season of the Ballet Russe to begin in London during May. Their American season will open in New York early in the fall, or so they say, with a transcontinental tour in the old tradition.

●

WALTER FLORELL, dancer who has appeared at the Staats Opera in Berlin and in London with Max Reinhardt, will be enroute to Hollywood early in February where he will appear in ballet work. Mr. Florell also is an actor as well as a dancer.

●

RUBY KEELER is replacing Ann Sothern in R. K. O.'s *The Muddled Deal.* Production will begin upon the completion of Miss Keeler's *Love Below Freezing.* It isn't quite clear whether Ruby will dance in this one or not.

●

MITZI GREEN, after a vaudeville appearance in Boston and one in New York, will be Hollywood bound. She is to appear in the new Astaire-Rogers flicker *Carefree,* a story based on the lives of Irene and Vernon Castle.

●

BOBBY CONNOLLY is severing his connections with Warner Brothers after a four-year association as dance director. He will probably go with Metro.

GEORGE M. COHAN completely stopped the show at the Imperial Theatre on January 23 at a benefit which was given for the Actor's Fund of America. Mr. Cohan was introduced by Daniel Frohman, veteran of the theatre and president of the Fund. The famous song and dance man who is now impersonating the President of the United States in the smash hit *I'd Rather Be Right,* favored with a song entitled *What This County Needs Is a —Song.* He then went into his famous Cohan strut. Whereupon the audience went mad.

●

THE PHILADELPHIA BALLET danced in Richmond, Va., on the night of January 28. Among the ballets presented were *Barn Dance* and *Terminal.* Recognition by Mrs. Roosevelt of the work of this company and of its founder, ballerina and choreographer, Catherine Littlefield, who recently appeared at the White House, is another step forward in the progress of American Ballet. *All* Americans should recognize and patronize *all* American ballet!

●

WILLIAM CHRISTENSEN has been engaged as Guest Choreographer of the San Francisco Opera Ballet. A new group of ballets will be soon under way for spring production. This is the first attempt of a Western Ballet company to support itself in western communities. The ballet will open in Sacramento on March 3 with the Sacramento Symphony Orchestra.

●

THREE WALTZES, the current musical play, furnished the dancers for the inauguration of Waltz Night at the Rainbow Room recently. 1900 was the period and the waltzes of Johann Strauss, Jr., were used as a musical background for the dancers.

●

ARTURO TOSCANINI visited the Cotton Club recently where Bill Robinson was appearing. The Maestro sat quietly and watched the show intently. Afterwards he shook hands with Robinson and told him how much he liked his clever footwork.

●

ELEANORE WHITNEY is the victim of another one of those ridiculous Hollywood publicity stories. Her dancing in *Thrill of a Lifetime* has proven so strenuous, so the moguls say, that they have ordered the lithesome Miss Whitney to eat five meals per day. Never a dull moment in Hollywood!

●

HAPPY LANDING is the title which Sonja Henie's newest cinema achievement was finally released under. In the beginning it was *Bread, Butter and Rhythm,* then *Hot and Happy,* then *Happy Ending.* Is it any wonder reporters go screwy?

●

CLARITA MARTIN writes that after reading "We Dance With a Gypsy," by Asya Kaz in the January AMERICAN DANCER, she counted up, just for fun, the number of Spanish Dancing Masters *she* had studied with. And there were nineteen—all either Spanish or Gypsy.

●

CORRECTION: By mistake the name of the photographer who made the picture of Marga Waldron which appeared on the cover of the February AMERICAN DANCER was left off the index page. ATTENTION: He is M. Borie. And we are very sorry for the oversight.

●

EUGENE LORING, the clever choreographer of the Ballet Caravan's *Yankee Clipper* and *Harlequin for President* has been approached by the WPA to stage a ballet for the Federal Dance Theatre.

●

MARGARET SEVERN writes that her former ballet company may open with a German tour starting in February.

FOOT NOTES

by WALTER WARE

DORIS HUMPHREY AND CHARLES WEIDMAN, and their concert group, are now on their first transcontinental tour during which they will give performances in 42 cities, including Toronto and Ottawa, Canada. They will spend two and one-half months on the road.

In the main, the repertoire consists of Miss Humphrey's new composition, *Race of Life* and Mr. Weidman's revived *The Happy Hypocrite*—in addition to *Theater Piece* and *To the Dance.*

Members of the troupe on tour are Jose Limon, William Bales, Edith Orcutt, Katherine Litz, Joan Levy, Eva Desca, George Bockman, Sybil Shearer, Katherine Manning, Lee Sherman, and Harriette Anne Gray.

●

FEBRUARY 10 was the date set for the new members of Massine's Ballet Russe to assemble in Monte Carlo. Those who are now definitely announced as members of the new company include, besides many former members of Rene Blum's ballet who will comprise the corps de ballet, Serge Lifar, Tamara Toumanova, Alexandra Danilova, Alicia Markova, Nini Theilade, Nina Tarakanova, Nathalie Krasovska, Roland Guerard, Nina Strogonova, Eleonora Marra, George Zoritch, Eugenie Delarova, Jean Yazvinsky, and Simon Semeonoff.

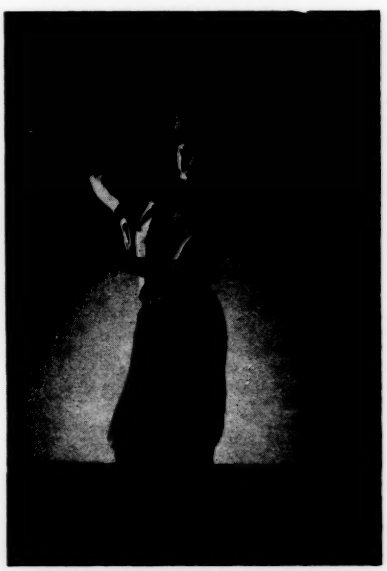
●

FOR HER CONCERT at the Guild Theatre, HUAPALA will have a real la'i hula skirt made from the fresh native Ti plant flown across the Pacific in the China Clipper. She also ordered some of the native vines and flowers so that her audience might see the real costume as worn in the Islands.

●

CATHERINE LITTLEFIELD has begun work on her new American ballet satire. It will be called *Ladies Better Dresses* and the music is by Herbert Kingsley who wrote the score for her highly successful *Terminal.*

HUAPALA, VIVIAN MADER, *who will be seen in concert February* 20



CARLOS REPORTS: Tommy Baker opened at New York's Fulton Theatre in *Journey Man*. . . . Betty Bruce is back from London. Paris and Cannes and is now working on new routines. . . . Kathryn Smith is closing at the Hotel Philadelphian after a six-weeks engagement. . . . Leonore Solo appeared for four weeks at the Mirador. . . . Ray and Grace McDonald are in Miami. . . . Dawn O'Day is at the Congress Hotel in Chicago. . . . Lee Dixon is taking a vacation from his picture work and is now rehearsing for ten weeks of personal appearances. . . . April, the dancer who appeared in the late lamented *Right This Way*, shows great promise. . . . Jeanne Devereaux sails for Paris soon. . . . Marcia Harris, who has been doing a double out Chicago way, is in town rehearsing for a single. . . . Miriam Frankel is appearing at Billy Rose's Casa Manana. . . . Miss Frances Cole, children's teacher, and Eddie Chavers, both of the Carlos Studio, are to teach at the Providence, R. I., Dance Masters of America Convention.

●

FORTUNE, according to an article in the current February issue, declares that despite reports to the contrary, theatre-business is very much alive. Even during the depression years figures show that a profit was made in the aggregate. Or so the article states. What's more important is that *dance* business is several hundred percent better!

●

AMONG THOSE who lunched at the White House and entertained at various balls given in honor of the President's birthday in Washington this year, dancers were in the front ranks. PATRICIA BOWMAN, MARIA GAMBARELLI, ELEANOR POWELL and RAY BOLGER were conspicuous in all of the pictures of the luncheon party.

●

THE AMERICAN BALLET came into their own again when on February 4 they presented *Apollon Musagete* at the Metropolitan Opera House in conjunction with Richard Strauss' *Salome*. Too little has been heard of the Balanchine dancers this year at the opera. It is only on such occasions as this one that one realizes they are there.

●

ELIZABETH JOINER, writer and author of *Costumes for the Dance*, spoke at the Friday Evening Forum sponsored by the Kamin Bookshop at the Barbizon Plaza, January 21. Her subject was Modern Dance Costumes. Eva Desca of the Humphrey-Weidman Studio was on the same program.

●

THE HIPPODROME THEATRE was the scene of a huge dance performance given to aid Spanish Democracy, January 28. On the program were Martha Graham, Hanya Holm, Anna Sokolow, Tamiris, Paul Draper, Arthur Mahoney and the Ballet Caravan.

●

MITZI MAYFAIR, well-known Broadway dancer, let it be known recently that she'll wed in June. "Maybe on June 6, my birthday," said Mitzi quite coyly to the reporters. HE is Alfred Hoffman of the Ginger Ale Hoffmans.

●

ADELINE GENEE, two decades ago, was making a sensational success in Manhattan at the New York Theatre in *Soul Kiss*.

●

AGNES DE MILLE is under a doctor's care in London and has postponed all of her New York concerts.

●

HAL LEROY, headlining tap dancer, has been seen around New York recently in vaudeville engagements.

●

BUCK AND BUBBLES, after all these years of *hoofing*, have decided to become band leaders.

VALIA VALENTINOFF and NINA WHITNEY will be the feature of the Radio City Music Hall's next offering, *Slavonic Rhapsody*. They will follow the *Magazine Rack*, which is running currently with the Walt Disney production of *Snow White*. Incidentally, at this writing the fourth week of *Snow White* is assured and it appears that it will go into a fifth week which is a record for the Music Hall. It has been necessary to give five shows a day to accommodate the crowds since the opening of the film.

●

RALPH RIGGS was known, many years ago, as the American Nijinsky. When the breaks failed to come his way he forsook Old Lady Terpsichore and is now to be found appearing in Maxwell Anderson's play *The Star Wagon*. He understudies the role of a loon.

●

MARA-MARA, Hindu dancer, who is well known on the European continent, was married recently to Rolando de Campo, a singer and dancer in the Mogodor Revue.

●

THE MORDKIN BALLET is appearing throughout New England.

●

NONITA, young Spanish dancer, made her first New York appearance at the Salon Madrid of the Fifth Avenue Hotel on February fifth. And from what we hear her traditional jota, *Madre del Cordero*, is plenty "mean"!

●

J. B. NEUMAN it was who staged the burlesque ballet number for the Texas Universities' Annual Show. The football team, clad in costumes a la *Scheherazade*, added a "dainty" note to the proceedings.

●

LA CONGA joins the melange of "toppling" night spots. A certain Wednesday evening in late January found its hitherto crowded tables empty. George Olson departed. The front door is closed.

●

TOBY WING, Hollywood glamour girl, is now appearing at the Paradise Restaurant on old Broadway. The bright lights eventually "git 'em!"

●

BALLET INFLUENCE has even crept into the mystery novel. It is a Crime Club book and is known as *A Bullet in the Ballet*.

●

GINGER ROGERS, so the tongue-waggers are saying, will do a picture for Warner Brothers. And why not, may we ask?

●

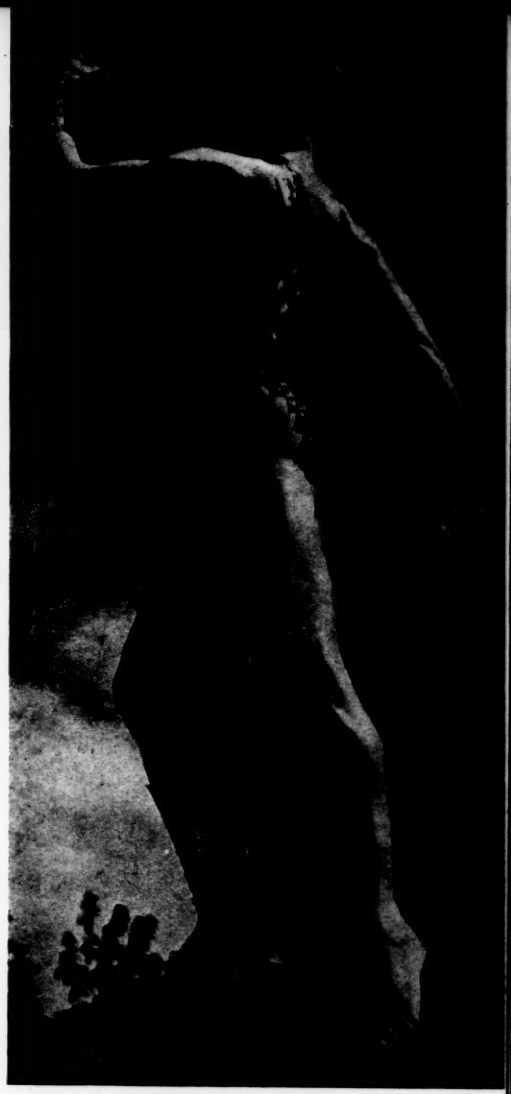
SALLY RAND was introduced at the opening of Billy Rose's Casa Manana by Doc Rockwell as "our own Lady Peel."

●

NED WAYBURN declared himself bankrupt (Again?) due to the "flop" of his production *The Rain Dears*.

●

NADJA WRITES FROM PARIS: The evening at Ecole Normale was shockingly poor. Old-fashioned type of dancing one had hoped was discarded. It seems tragic that people should be so inartistic or ignorant as to grace, line and movement. And to think these women have seen great dancers like Isadora, Pavlova, and the Russian Ballets and evidently have no sense of appreciation or beauty. They will create worthless material. . . . Ruth Chanova out to Germany again. . . . Henri and partner at Baden-Baden. . . . Lois Hutton at St. Paul A. M.—still struggling toward fame with weary steps. . . . Margaret Severn in London with her mother after her severe illness. . . . Tito Valdez, American star, at Casino de Paris with Mistinguette. . . . Laban is ill and Bereska is doing his teaching to small classes. . . . Donna Vanutelli trying to launch dance recitals and dancers required to dance for no salary! But promises! Which are not realized. I think exploiting artists should be suppressed. . . . Lisa Duncan teaching at Les Andelys by request of the mayor. Works hard. Anna Duncan has few classes. . . . Egorova's Ballet de Jeunesse was packed. It was rightly named Ballet of Youth. Very unfinished; a school performance . . . not interesting aside from two best pupils doing Gloria Gilbert twirls. There was nothing to stay for. I think Egorova learned a few tricks from Catherine Littlefield's ballets. She even went so far as to copy Catherine's pose where she is perched on Cannon's knee! Very amusing to see their effort, but without spirit of a *Terminalish* ballet! . . . Loie Fuller ballets next week. . . . Vanel and I tomorrow and Sunday. . . . Spadolini at Bobino music hall. . . . Am preparing a Rhythm Primer. The world surely needs a dose of rhythm. . . . Never have seen such sad teachings as here—the "monkey" imitative method with no preparation, no relaxation, no feeling or development—no coordination of bodies—or mind. No healthy bodies. . . . When one sees American films it's a joy and an inspiration. What we need is a dance-censor. But guess he'd be open to bribes like dance-critics. So what!



TED SHAWN *who will be seen with his men dancers on five Sunday night programs commencing this month*

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BOOKS REVIEWED

World History of the Dance, by Curt Sachs, trans. by Bessie Schonberg. **by PATRICIA S. ALLEN**

W. W. Norton & Co., New York City, 1937. 475 *pp.,* 44 *illus.* $5.00.

"The dance is life on a higher level . . .," says Curt Sachs, taking as his keynote a belief in its all-inclusive character and its ultimate significance. This is the spirit of his monumental work which documents dance expression in every period and every phase of human existence.

". . . the dance lives at once in time and space." That statement explains the division of the book into two parts. Part One considers "Dance Throughout the World"—in space. Movements are examined from the elementary stages up into their most complex forms. Themes for dancing and types are surveyed in primitive and civilized nations. A study is made of forms—solo and group—and choreography, and the author deals with music for the dance as conclusion to this first half of the volume.

"Dance Throughout the Ages," Part Two, relates the historical progress of dance, from the Stone Age and prehistoric cultures, through the evolution to spectacular dance forms, with particular attention to Oriental civilizations, and finally to a consideration of the various and complicated dance forms which have arisen in Europe and the two Americas. Mr. Sachs ends with the conclusion that "the twentieth century has rediscovered the body . . ." The new era began with people of ideas, Isadora Duncan being the chief example, and is carried on through our day by those who share her love of freedom.

Curt Sachs writes with a care and devotion to his subject that leave their mark indelibly on every part of the work. Its research value alone would be sufficient to make the book indispensable for students of the dance, but to this the writer has added many excellent analyses of form and content, and a feeling for the art which communicates itself, for instance, in the statement that "The dance is the mother of the arts. . . . Rhythmical patterns of movement, the plastic sense of space, the vivid representation of a world seen and imagined—these things man creates in his own body in the dance before he uses substance and stone and word to give expression to his inner experiences."

●

Costume Design, by Carolyn G. Bradley. International Textbook Co., Scranton, Pa., 1937. 167 *pp.,* 39 *illus.* $1.50.

This introductory outline is designed for students and teachers of costume design. Its purpose is to save time for the student by shortening the period which ordinarily would be spent in the mechanical side of the work covered, and give more time for actual planning or designing the various parts of the costume.

The book deals with the use of color in costume—its qualities, combinations, and suitability for various types—the art of make-up, illusions in line and space, aesthetic requirements for costume, and the selection of fabrics. Important points in designing the costume are listed, and adaptations suggested from historical and peasant influence.

●

Popular Ballroom Dances, by Thomas E. Parson. Barnes & Noble, New York City, 1937. 90 *pp., diagrams.* $1.00.

This second series of Thomas E. Parson's *Popular Ballroom Dances* is a thoroughly comprehensive treatment of current styles in the social dance. The author has selected a variety of ballroom types, to suit both conservative dancers and those whose tastes run to livelier, more eccentric styles. However, every dance discussed here is popular right now and will be so for quite a while, which makes the book valuable for a basic study of modern ballroom dancing.

The volume opens with a clear explanation of terms and abbreviations used in the text. Next, the "Beginner's Fundamentals" describe lucidly all that a person needs to know in his first five ballroom lessons, accompanied by a series of diagrams and practice work for the beginner.

Following that, the Conservative Fox-Trot, Modern Waltz, Parisian Tango, Manhattan Strut, Collegiate Shag, Rumba and Big Apple are taken up in Mr. Parson's characteristically lively style of writing, aided by frequent explanatory diagrams. If, by this time, with the help of a qualified dance instructor, you aren't a social success, it certainly is not Mr. Parson's fault.

●

Folk-Dances of the Spanish-Colonials of New Mexico, by Aurora Lucero-White, Eunice Hauskins and Helene Mareau. Examiner Publishing Co., Santa Fe, N. Mex. $1.25.

This delightful group of folk-dances from Spanish-Colonial times brings some of the color, joyousness and dignity that was theirs. The various dance descriptions are embellished with explanatory diagrams, and the music for each number accompanies its explanation.

The three authors have done an excellent piece of work in compiling the folio, including all the old Spanish-Colonial dances with their regional variations, taking none of the original flavor from them. The completeness of their contribution is furthered by a glossary which gives the translation and approximate pronunciation of all Spanish words used.

The dances made available in this volume are both timely and refreshing. They will prove extremely useful to folk festivals, dance studios and other schools sponsoring recreational programs.

●

Peasant Costumes of the Black Forest, by Dora W. Pettigrew. The Macmillan Company, N. Y. $3.00.

Readers who were interested in the German peasant costumes published in the May AMERICAN DANCER will find further material in this volume. Miss Pettigrew describes characteristic attire throughout the Black Forest of Germany, and engagingly illustrates some principal regional costumes, including a number of the most interesting local variations. Some of the drawings are in color and every one, whether colored or black and white, is complete to the smallest detail of its accessories.

In addition, the author carefully discusses hats and headdress,. shoes, jewelry, aprons, embroidery, and the symbolism displayed in garments or accessories on certain religious and secular occasions. It should be a valuable study for dancers who wish to use intelligently the costumes for various folk-dances.

●

Design for the Ballet, by Cyril Beaumont. Studio Publications, Inc., New York, 1937. 152 *pp.,* 250 *illus.*

As a survey of costumes and settings designed for the ballet during the last fifteen years, this volume is extremely representative of developments in that field. It contains, first, a description of the progress in stage decoration for ballet and evaluation of present trends, followed by about 250 illustrations of costumes and settings which include eight beautiful color plates.

The concise account which Mr. Beaumont gives us as introduction to his pictorial material, begins with scenic design and costume in the Imperial Russian Ballet, when choreographer, composer and scene-designer worked independently and the result, says the author, left a great deal to be desired. He discusses changes in production down to the present day and at the conclusion of this first section, surveys stage decoration in various countries and in several prominent ballet troupes, praising America's "determined effort to found a national ballet" and the remarkable work done as a result.

In his second section the author deals with the function of stage setting in relation to the ballet itself, treating decor as background for the dancer. There is an interesting consideration of the significance of costume, the relative freedom for costume ideas in different types of ballet, and the advisability of following various vogues and trends. Mr. Beaumont closes with a short passage on the possibilities of ballet today, asserting that it is a "most adaptable medium," and citing the growth of public interest.

The illustrations which form the body of the book are arranged in chronological order for the most part. Although they do not exhaust the subject, the collection represents the best classic ballets of the immediate past and a very large proportion of new material which gives a comprehensive picture of ballet all over the world. The valuable set of illustrations and the clarity of Mr. Beaumont's initial discussion make the volume a worthwhile possession for everyone interested in ballet production.

Coming Events

New York City

THE BALLET CARAVAN will be guest artists for the Composers' Forum of the Federal Music Project, March 18 at the Music Theatre. They will present *Yankee Clipper, Filling Station* and *Show Piece.*

MARTHA GRAHAM dances on the Students' Recital Series at Washington Irving High School, February 12.

HUAPALA will present a program of Hawaiian dances, February 20 at the Guild Theatre.

THE BROOKLYN MUSEUM series of dance recitals, Saturday afternoons at 3:00, will include Mattie Haim, Mary Radin and Winifred Widener, February 19; the Chalif Ballet, February 26; and Jane Dudley and Sophie Maslow of the New Dance Group, March 5.

DVORA LAPSON, Chassidic dance-mime who has returned from a tour of Europe, will perform at the Brooklyn Jewish Center, February 21. The program will include several new impressions of Poland.

New York State

EDWIN STRAWBRIDGE and his group will dance in Buffalo, February 26.

Massachusetts

BLANCHE EVAN announces a solo recital m Boston, February 25, at the Elizabeth Peabody Theatre.

Illinois

HANYA HOLM will appear in Godfrey during late February, on her Mid-west tour.

EDWIN STRAWBRIDGE is scheduled to perform in Bloomington, February 16; Decatur, February 17; Joliet, February 18; East St. Louis, February 19; and Waukegan, March 2.

Indiana

EDWIN STRAWBRIDGE is booked for Fort Wayne, February 22, 23, 24 and 25; and Gary, March 1.

HANYA HOLM'S tour of the Mid-Western cities will include Bloomington and Lafayette.

Missouri

HANYA HOLM is scheduled for a performance in Columbia during February.

EDWIN STRAWBRIDGE and his group will appear in Jefferson City, March 8; Springfield, March 9; and Joplin, March 10.

California

SHAN-KAR and his company will dance in Los Angeles, February 14 and 16.

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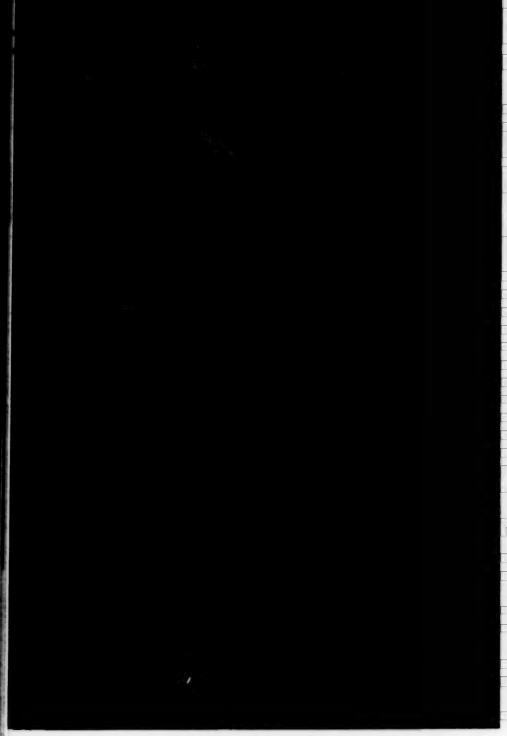
The Ballroom Observer

A Forum of the Social Dance Conducted by

THOMAS E. PARSON



MR. *and* MRS. OSCAR DURYEA

IT HAS often been said that *anything* is possible, that *anything* can, and usually does happen in this overgrown trading post on the banks of the Hudson and Harlem Rivers. Hardly a day goes by when Kipling's lines, "East is East and West is West, and ne'er the twain shall meet" is not brought to mind by one of the many unusual happenings somewhere in this broad expanse which one of our favorite columnists so aptly dubbed "Bagdad on the Subway."

A few nights ago the sacred portals of Carnegie Hall were stormed by an army of *jitterbugs* who came to hear and see Mr. Benny Goodman and his gang of swingomaniacs perform in a manner which was extremely delightful to the aforesaid *jitterbugs* but which, according to reports from the enemy camp, was wholly unfit to be heard in that shrine devoted these many years to the more or less ultra-ultra (snooty to you) brand of artistic diversion. Unable to obtain a seat at the last moment, your observer had to be content to listen over the radio to the invasion of dear old Carnegie with a brand of music the "other half" (or should we say nine-tenths) likes to hear once in a while. Shades of Stokowski, Toscanini, as well as a score of names difficult enough to pronounce, let alone spell correctly! What next? Mr. Kipling, we're one up on you! When the tattered calico shreds of Tin Pan Alley are permitted to hang on the same clothes line as the royal purple of the above mentioned classical immortals, then the time draws near when not only East and West but North and South as well will assume the blended proportions and qualities of rayon—which just lots of people nowadays prefer!

Events of this sort also bring to mind the fact that, less than two years ago, headlines in the New York *Times* announced that "Dance Instructors See Doom of Swing." The American Society of Dancing Teachers, then in convention assembled at the Hotel Astor in New York, announced, through its president, that this particular brand of music "will not last through the winter." The inconsistency of such a statement is well nigh proven when, in the same news story, approval was given a certain dance comprised of *Walking the Dog* and *Snake Hips*. Further inconsistency, on the part of the organized profession, was evidenced in other news stories. The Dancing Masters of America, at the Hotel Roosevelt the same year, heartily endorsed the "swing" type of music. Later on the Boston Club announced that "Swing Music is a Profound Influence on U. S. Dancing." Why can't we all get together on subjects such as these and give our public the break it justly deserves? To *Walk the Dog*, develop *Snake Hips* or *Swing?* That is the burning question. The line forms on the right!

At about the same time that Mr. Goodman and his boys were completing an excellent job of hanging the crepe on certain elevated noses the Brooklyn Academy of Music, another of those shrines almost, but not quite as impregnable as the castle on Fifty-seventh Street, was in the throes of a spectacle which must have caused much blinking of the eyes on the part of our near-ultra cousins on the other end of the Brooklyn Bridge. The following news item tells the story:

"Mr. and Mrs. Oscar Duryea presented, in recital, a program of ballroom dances of yesterday and today at the Brooklyn Academy of Music on Saturday, January 15, at 3:30 P. M. Included in the demonstrations were the *Polka*, the *Schottische*, the *Mazurka*, the *Varsouvienne*, the *Two-Step*, the *Turkey Trot*, the *One-Step*, the *Fox-Trot*, the *Rumba*, the *Tango* and the *Vieni Vieni*."

It is most fitting that Mr. Duryea is the first ballroom teacher (to our knowledge) to have ever represented the social dance at the Brooklyn Academy. In the past, that phase of the dance which is understood to the fullest extent by so few, namely: the gyrations supposed to portray the social scale as a result of war, desolation, etc., has all but crowded the dance as we love it completely off the Brooklyn Academy's calendar of events. The Duryeas' program was, however, incomplete. He should have included the *Big Apple* and the *Shag*. On the other hand, the ice has been broken—and how those Brooklynites love to swim!

There! It's happened again. Despite our good intentions to let well enough alone, that ol' debbil, the *Big Apple*, insists on its share of the limelight. Despite the fact that this terpsichorean depravity has ridden the crest of the wave of controversy for longer than is usual it still gets its share of praise and condemnation. "*Big Apple* on Decline" reads a headline in the Norwalk (Conn.) Sentinel. "The *Big Apple* has already slipped," said pretty Mary Holt Rushing of Savannah, Ga. "In Georgia, people are turning more and more toward the ballet. Even tapping isn't tops anymore." Little Marjorie Duckett, from Memphis, Tenn., (and also pretty) agreed the *Big Apple* was on its way out in favor of the ballet.

But let's read on! Harriet James, of Boston, Mass., asserted the "fervour" for the *Big Apple* continues. She attributed its vogue to the general search for release from economic anxieties and the threat of war. "It releases the frolicsome instinct," she said. "It also has renewed people's enthusiasm for dancing. It is a perfect joy. When I first starting teaching the *Big Apple* I thought high school boys might be self-conscious but when asked to 'shine' they do the cutest things!"

Peter Miller, of Montreal, Canada, thinks the *Big Apple* is a "tonic." He said that "it was such a nonsensical dance it gives people relief from their worries." The gentleman from Canada and the lady from Boston agree that the *Big Apple* is a "godsend to dancing teachers from an economic viewpoint."

But way down South in the land of cotton where the *Big Apple* first saw the light of day they (the dance teachers) have all but disowned their progeny. Georgia and Tennessee may swing from Appling to the ballet, but the Florida Society of Teachers of Dancing "ignored entirely the existence of the *Big Apple*" at their Annual Christmas Convention at Coral Gables, Fla., according to their press agent. "This," said the news release, "is the second official jolt the *Big Apple* has received within the past few weeks which is expected to result in its extinction. The *Ronrico*, (sounds like an ad for rum) latest creation of Ramon and Renita, (sounds like an ad for a dance team) world famous dance team (it is an ad for a dance team) was voted for popularization in the South this coming year. The act of the Florida Society, however, definitely decides the official fate of the *Big Apple* in the South. It is held as a discredit to the profession and in bad taste for the American dancing public."

There is no doubt that a bit of controversy is a stimulant to progress. Perhaps the boys and girls down South prefer the *Ronrico* (make ours straight Bourbon) and perhaps the ditto in Boston and Montreal like the *B. A.* For sake of further argument, it might be the difference in climatic conditions that brings about this stalemate between the North and the South. Be that as it may, a tip from the New York D. T. B. A. tells of another dance soon to appear on the terpsichorean horizon. It is called *The Cherry Hop;* but here it is lunch time. Corn beef and cabbage, please, with a cup of black coffee. No, make it two cups of black coffee—and apple pie!

VIENI VIENI

A Fox-Trot

Arranged by Oscar Duryea, 200 West 57th Street, New York.

Time: 4/4.

Suggested Music: Vieni Vieni, Bluebird Record No. B7069—or any Fox-Trot.

Gentleman's part described; his partner dances the counterpart unless otherwise directed.

THE DOUBLE DIP

	Count
Fwd L	1–2
Fwd R—turn 1/4 R	3–4
Fwd L	5–6
Back R—bend R knee slightly (dip)	7–8
Fwd L—turn L slightly	1–2
Fwd R—turn L slightly	3–4
Back L—bend L knee (dip)	5–6
Fwd R—turn R to face L O D	7–8

8 Meas.

THE DOUBLE RIGHT

Fwd L—turn 1/4 L	1–2
Side R—short step on ball of R F	3
Close L to R	4
Side R	5
Close L to R	6
Fwd R—turn 1/4 R	7–8
Side L—short step—continue R turn	1

(*Continued on page* 30)

English Technique of Ballroom Dancing

2. The Slow Fox-Trot (*Cont'd*)

This is the third in a series of articles by Mr. Jacques. The next, and concluding, will appear in the April issue.

BALLROOM EDITOR'S NOTE: ***To those who are not familiar with the English system of counting, it must be explained that numerical expressions are not used in counting out each step; and that the figures in the left hand column denote the sequence of the steps—not the time involved. In the right hand column will be found the timing effect—on a Slow Step (S) the weight is sustained for two beats; on a Quick Step (Q) the weight is sustained for one beat.***

THE IMPETUS TURN

Gentleman's Steps

(Backing Line of Dance)

Having completed the first three steps of the Natural Turn, or the first six steps of the Reverse Wave.

STEP NO.	TIMING	NO. OF BEATS
1. Back L F a normal length step, turning to R.	Slow	2
2. Still turning to R, close R F back to L F and continuing to turn from L heel on to R heel (facing line of dance).	Quick	1
Still turning to R on ball of R F, approximately a third of a turn, step to side and slightly back with L F a short step (backing diagonally to centre of room).	Quick	1
To finish figure, step back with R F, a normal length step, turning to L (backing diagonally to centre of room).	Slow	2
And proceed into fifth, sixth and seventh steps of *reverse turn* to finish diagonally to wall.		

BODY MOVEMENT

Contrary body movement on first step.
Straight on first step.
Sways slightly to L on second and third steps.
(It is not advisable to stress the sway in this figure.)

RISE AND FALL

Rise at end of second step. Lower at end of third step.

Lady's Steps

(Facing Line of Dance)

Having completed the first three steps of the *natural turn,* or the first six steps of the *reverse wave.*

STEP NO.	TIMING	NO. OF BEATS
1. Forward R F, a normal length step, turning to R.	Slow	2
2. Still turning to R side and slightly back with L F across the line of dance, a short step (backing line of dance).	Quick	1
Continuing to turn on ball of L F, brush R F to L F and step to side and slightly forward with it a short step (facing to centre of room).	Quick	1
To finish figure, step forward with L F, a normal length step, turning to left (facing diagonally to centre of room).	Slow	2
And proceed into fifth, sixth and seventh steps to *reverse turn* to finish backing diagonally to wall.		

BODY MOVEMENT

Contrary body movement on first step.
Straight on first step.

by HENRY JACQUES

Sway to R on second and third steps. (It is not advisable to stress the sway on this figure.)

RISE AND FALL

Rise at end of second step. Lower at end of third step.

REVERSE TURN

Gentleman's Steps

(Facing diagonally to centre of room)

This figure is as a rule preceded by a *feather step,* the last step of which is the first of this turn.

STEP NO.	TIMING	NO. OF BEATS
1. Forward L F, a normal length step, turning to L.	Slow	2
2. Side R F, a medium length step, still turning (backing line of dance).	Quick	1
3. Back L F, a medium length step (backing line of dance).	Quick	1
4. Back R F, a normal length step, turning to L (backing line of dance).	Slow	2
5. To side and slightly forward L F a short step still turning (facing diagonally to wall).	Quick	1
6. Forward R F, a medium length step, outside on partner's R side.	Quick	1
7. Forward L F, a normal length step, in front of partner (facing diagonally to wall).	Slow	2

BODY MOVEMENT

Contrary body movement on first, fourth and seventh steps.
Contrary body movement position on sixth step.
Straight on first step.
Sway to L on second and third steps.
Straight on fourth step.
Sway to R on fifth and sixth steps.
Straight on seventh step.

RISE AND FALL

Rise at end of second step. Lower at end of third step.
Rise again at end of fourth step. Lower at end of sixth step.

Lady's Steps

(Backing diagonally to centre of room)

This figure is as a rule preceded by a *feather step* the last step of which is the first of this turn.

STEP NO.	TIMING	NO. OF BEATS
1. Back R F, a normal length step, turning to L.	Slow	2
2. Still turning, close L F back to R F and continue to turn from R heel on to L H (facing line of dance).	Quick	1
3. Forward R F, a medium length step (facing line of dance).	Quick	1
4. Forward L F, a normal length step, turning to L (facing line of dance).	Slow	2
5. To side and slightly back R F a medium length step, still turning (backing diagonally to wall).	Quick	1
6. Back L F, a medium length step, partner outside on right side.	Quick	1
7. Back R F, a normal length step, partner now in front (backing diagonally to wall).	Slow	2

BODY MOVEMENT

Contrary body movement on first, fourth and seventh steps.
Contrary body movement position on sixth step.
Straight on first step.
Sway to R on second and third steps.
Straight on fourth step.
Sway to L on fifth and sixth steps.
Straight on seventh step.

RISE AND FALL

Rise at end of second step.
Lower at end of third step.
Rise again at end of fourth step.
Lower at end of sixth step.

A DANCER'S DIARY

(*Continued from page* 21)

"Come in, come in now, Miss Templeton. Ah!"

Lochinov rose from his chair, his face turned to me smiling, and his hair, as bushy and as fuzzy as ever, seemed to fairly pop up on his head with welcome. He reached out and shook my hand as if I had been a long-lost friend whom he'd known all his life. I turned pink and all colors because he was so nice, because they were both so nice and I felt as small as a pin-head.

"A real pleasure." He chuckled, "Now then, let's see what you can do, at once, eh? I'm delighted to see you again, my child. Very nice, eh, Chichantinoff?"

I left them talking and ran into the dressing room. Two hooks tore off my bodice and I had to use a safety pin and pray it would stay shut.

When I walked into the studio I looked at the two men sitting at the far end. Chichantinoff, who had been so good to me. I couldn't fail him. Lochinov, who had been so kind to spare the time to come and see me again. Instead of feeling frightened I suddenly went all warm inside with the liking for them both. I couldn't understand why they were both so very fine to a little unknown girl who loved ballet.

"Are you ready?" asked Lochinov kindly.

"Oh, I want to dance, please," I said breathlessly. Lochinov raised his eyebrows in pleased surprise. "Well then, *Glisse, arabesque; glisse, jete, arabesque; tour attitude.*"

Lochinov's voice went calmly on. Chichantinoff was right. Yesterday's hard exhausting work had been far more difficult than this. I felt free, light and anxious only to please these two men. My steps weren't for Dorina Templeton; they were for Lochinov and Chichantinoff.

It ended all too soon. I was surprised as I stood before them and Lochinov's voice stopped to say:

"That will be all, my child. Come, stand here and rest a moment."

Then the consciousness of all I had tried for came back in a rush. I looked at Lochinov anxiously. Suddenly I felt as if I would tremble with suspense.

Lochinov looked at me very seriously and on Chichantinoff's face was what might have been a smile.

"Miss Templeton, you have shown today that you have within you the making of a very fine little dancer. I am more than pleased. I should like to ask you to become a member of my Opera Ballet Company.

"Our first effort will be in Prince Igor in which we will do Fokine's *Dance Plovtsiennes.* I hope you will be in one mind with the company, to dance it so artistically and well that we shall receive the six curtain calls given it on its first production in Paris."

D.T.B.A. BULLETIN

by ROBINA SWANSON, *Secty.*

The Association's first meeting of the year was held in the Florentine Ballroom of the Hotel Park Central, Sunday, January 23. On the material program was Margaret Burton Inslee with children's dances; Marguerite Reynolds in her new tap number, *Tap Classique,* and Mr. and Mrs. Thorbjorn Bassoe, who demonstrated and taught ballroom combinations to fit Waltz, Tango and Fox-Trot.

During the business session Tom Parson reported on the Association's activities in demanding a curb on free lessons by the W. P. A. The greatest handicap in this work, he said, was the fact that while one school would complain that this type of competition hurt his enrollment, another would take the opposite viewpoint when approached by the various Regional Directors of the W. P. A. It is the W. P. A.'s contention that the dance activities pursued by the Regional Directors stimulate interest, and eventually prove beneficial to the private dance school.

A member in Vermont reported that the National Youth Administration had set up classes to which everyone was invited, and had engaged as teachers two former pupils who had phoned, later, and asked if there was a difference between a Waltz Turn and a Fox-Trot Turn. The D. T. B. A.'s chief offensive in its efforts to curb these free classes is the fact that bona-fide instructors are not being used. A demand has been made to Eduard C. Lindeman, National Director of the Recreational Project, that qualified instructors be employed and that free classes be open *only* to those on relief.

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President Grant, in an address to the membership, told of his desire to promulgate the Association's interest beyond the teaching stage to a point where choreographic research work would be entered into so that the teachers themselves might become instrumental in presenting works of the ballet. He also stressed the fact that the D. T. B. A.'s Code of Ethics and Advertising Rules and Regulations, on which the Association was founded, should be an integral part of the membership obligations, and that a strict adherence to these obligations was not only essential to the welfare of the organization as a whole but would be demanded of each individual member.

The Committee appointed for that purpose reported the completion of the work of revising the Code of Ethics and Advertising Rules and Regulations, copies of which will be sent to all members for their approval. The new Code is decidedly more complete and, to some extent, more stringent than the old.

The next meeting will be held at the Park Central, Sunday, February 27, when a presentation of The Cherry Hop, arranged by a committee of ballroom teachers and set to the music of the same title by Arthur Green, will be made by Donald Sawyer.

RUTH PRYOR

RUTH PRYOR, *premiere danseuse, formerly with the Chicago Civic Opera Company*

One of Chicago's most delightful ballerinas is the petite Ruth Pryor, former premiere danseuse of the Chicago Civic Opera Company, and today one of our most noted and consistent performers of classic work.

Ruth started dancing at the age of nine, and her career professionally began several years later at the age of twelve when she became solo dancer in one of the leading cinema theatres in Chicago. This was, of course, only during summer vacation time and not interfering with her school routine.

Later on, while still in her teens, she won a contest to co-star in an Orpheum Circuit production which traveled from coast to coast playing the finest vaudeville theatres. Upon her return she continued her work in the studios of her teacher, Merriel Abbott. Then came an opportunity to be featured in a musical revue and it was while in this show that she was seen by Mrs. Ina Hagenow, manager of the Civic Opera Ballet, and was offered a contract as soloist with the Civic Opera Ballet. Her first role as premiere was in the opera *La Juive.* This was the highlight in her career, as it was her work in this performance that won her the post of premiere danseuse, a position she held for several seasons. These were years that combined intense training and brilliant performances under the direction of Laurent Novikoff.

During the World's Fair in Chicago, Miss Pryor, starring with her own ballet group, contributed greatly to the success of the English Village.

Another notable event in her career was the performance at the Blackstone Theatre of the ballet *Coppelia* under the direction of Michael Fokine.

At the present time she is a featured artist in one of Chicago's finest hotels.

Nijinsky Photographs

(*Continued from page* 13)

school of ballet and its contribution to the French art of the 18th century. This French period draws most of its style and significance from 18th century ballet posture—not the craftsmanship of the artist. It is only the hangover of 19th century art criticism which keeps us from properly distinguishing between a painter's craftsmanship and his borrowed use of dance pose. Nijinsky's photographs are great dance pictures, far more significant as pictures than any paintings made of him at the time. Reviewing a large collection of Nijinsky photographs not only leaves little doubt as to his genius but fixes him for all time in poses of which even his former audiences retain but fleeting memories.

EDITOR'S NOTE: THE AMERICAN DANCER wishes to extend thanks to Roger Pryor Dodge for the use of the Nijinsky pictures which appear on this page. These are but a very few of the interesting pictures of the fabulous dancer which make up Mr. Dodge's collection, one which is said to be the largest in the world. As a very young boy, taken to the ballet for the first time, Roger Dodge was inspired by Nijinsky's dancing and this experience formed the basis for his desire to collect photographs of the dancer. In later years, when he had become a dancer himself, Mr. Dodge pursued his hobby to practically every newspaper office and photographer's studio in Europe in order to acquire every available picture of the artist.

OBSERVER

(*Continued from page* 28)

Close R to L 2
Back L—continue R turn 3–4
Side R—continue R turn 5
Close L to R—continue R turn 6
Fwd R—complete R turn 7–8
8 Meas.

Face 1/4 L—Side L 1
Close R to L 2
Side L—bend L knee slightly 3
Swing R back—no weight on R—partner swing L back 4
Side R 5
Close L to R 6
Cross R over L—in front 7/8
Repeat last 2 meas. ..... 2 M
4 Meas.

Fwd L 1–2
Fwd R—turn 1/4 R 3–4
Side L 5–6
Cross R over L—in front 7–8
Left Paddle Turn—Man's Part
Tap L toe to L side, raise R toe, turn on R heel to L and tap R toe 1–2
Left Paddle Turn—Lady's Part
Step on R F to R side, close L to R 1–2
(The man, remaining in place, is the pivot around which his partner turns.)
Both partners repeat above 3 times to complete L turn—count 3-4, 5-6, 7-8 ..... 4 M
Total 16 Meas.

Shopping Gossip

by **SALLY**

Hereafter, Sally will make the rounds of THE AMERICAN DANCER'S *advertisers each month, reporting bits of news that she gleans from her visits, and calling attention to new items that you would find for yourself if you could shop in person. When you want personal information, write Sally, c/o* THE AMERICAN DANCER, *enclosing stamped, self-addressed envelope for quick reply.*

Until the wee, small hours every night you will find Jimmy Selva at the International Casino. Not dancing away the hours, but watching anxiously back-stage while the chorus does its strenuous work. And not, as you might suspect for any romantic reasons. Mr. Selva is supplying all of the shoes to the International and in view of the hard wear that they have (the girls are said to do more dancing and at faster tempo than in any other show in town) he goes there to give the shoes a personal inspection so that replacements can be made without any delay. By far the hardest number, he reports, is the *Can-Can* which the Gertrude Hoffman girls do. It is so terrifically fast that every shoe must be inspected after each performance to be sure that heels have not been pulled loose.

Selva is also supplying all the shoes for the Mordkin dancers and it is interesting to note that they always have three pair in reserve whether in town or on the road.

●

Sonja Henie's popularity has caused skaters to go in for ballet costumes, according to Arthur Rose of Maharam's. Costumers, he says, are anticipating the forthcoming appearance of Canadian groups in Madison Square Garden as they believe that our neighbors from the North will introduce some novelties that will revolutionize skating costumes. Maharam also reports a new color trend in dance costumes this season: it is peacock blue and dubonnet (or plum, to you!) The entire staff there was excited about the costumes that the team of Norman and McKay, formerly of Leon and Eddie's, have achieved with some of Maharam's novel costume materials. They do eccentric dancing and they say that their costumes are all of *that!*

●

Tap shoes for dogs may be one of the new features of the dance footwear business if an order recently received and executed by Leo's New York branch of the Advance Theatrical Shoe Company is any straw in the wind. The owner of a tap-dancing dog appealed to them to make his "partner" shoes and lo! Fido goes forth in tap shoes even as you and I! Shoes for animals or animal shoes seem to be one and the same to Leo. According to Herb Levine, manager of the New York branch (which, incidentally is now established in new quarters at 1674 Broadway) this firm made the footwear for *The Greatest Show on Earth,* a production in which humans portray elephants, lions, snakes, dogs, horses, etc. Suitable shoes had to be designed even for the snakes! In addition to all these they have supplied all of the shoes for *Hurray for What* (both dance and character shoes) and for *Three Waltzes.* And again to prove versatility, they make Charles Weidman's tights (since few moderns wear shoes!).

●

We always feel that when Europe recognizes our superiority in anything that we have *arrived!* Irving Olian, of Associated Fabrics, is showing justifiable pride in a letter received from Mabel Glover, of York, England. Miss Glover states that she is sending an "unsolicited testimonial" and then goes on to compliment Associated on their sketches, adding "there is nothing on the market over here to compare with your sketches!" Associated has had great success with Stroblite fabrics for various professional productions. The latest success of this luminous material was a *Modernistic Mechanical Ballet* which was recently seen in the Ice Carnival at Madison Square Garden. The skaters suggested mechanized figures with two colors which showed geometric patterns when the lights were out.

●

During the filming of Eleanor Powell's last picture, Capezio received a telegram from their Hollywood agent, ordering a pair of the famous dancer's special tap shoes to be sent air-express. As these shoes are a special last, Capezio had to rush through the order so as not to hold up production on the picture. But then air-express, or over-night delivery to Hollywood, isn't new to them. . . . We found them rushing a pair of stockings off to catch a plane! (Empty stockings, of course!) When we dropped in at the executive offices we found S. Capezio busy preparing a press release to the effect that G. Georges is now manager of his theatrical department which makes any type of shoes for stage and dance wear.

●

It was easy to spot Wagner-Mage's establishment in Forty-eighth Street for huge packing cases were being carted in. Our curiosity of course made us inquire and find out that they were filled with costume sketches, fresh from the printer. What a lot of recitals they'll inspire! Conversation brought out the fact that it is Wagner-Mage who has supplied all of the fabrics for the Ballet Caravan costumes since its inception. They have also supplied all of the American Ballet costume materials. Outstanding, of course, were those for *Card Party, Apollon* and *Le Baiser de la Fee* which marked the gala afternoon at the Metropolitan last season.

●

Roberta Jonay, the dancer who is sponsored by Mrs. Roosevelt, was in Baum's in Philadelphia last week, buying long hose and looking over materials.

●

Everyone in the dance and theatrical profession should send up "hallelujahs" on the perfection of a new tarnish-resistant tinsel called Permabrite. According to experts who have been working diligently for nearly two years to perfect it, Permabrite solves many problems that were always present when the old ground-glass tinsel was used for costumes or decorations. First, since this tinsel is made of a soft metallic composition, the danger of scratching or cutting from glass particles is entirely eliminated. Naturally, where children are concerned, this is important. Being tarnish resistant, it is possible now to save costumes and scenic fabrics from one performance to another without fear of discoloration. Then, with Permabrite a scintillating radiance that makes decorative designs look brighter under electric or spot lights is achieved.

●

Talking to Jack Hoffert, of Chicago Theatrical Shoe Co., is like thumbing through the pages of a Who's Who in Dancing. I mentioned a famous name, of someone who started in Chicago and was known on two continents before she retired a few years ago. "Why, I believe I fitted her first pair of toe shoes," he told me. "She probably doesn't remember me because she was just a little kid, then." But then, a famous name of *today* came in and he had to fit another pair of toe shoes! And so it goes!

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12. A Hunting We Will Go—Novelty Group—Intermediate Toe — 12 dancers in this number. Riding crops used — 4.00
13. Skaters Waltz — Novelty Toe Solo. Advanced—Effective novelty number — 3.00
14. Russian Boyar Dance—Character Group—16 dancers. Intermediate—Boyar meaning a Noble. Danced with great dignity — 3.00
15. The Golden Butterfly—Classical Toe Solo. Intermediate—A very bright number — 3.00
16. The Little Love Birds—Classical Duet. Intermediate—A lovely duet — 3.00
17. Dance of the Peppermint Stick—Toe Solo. Advanced—An eccentric doll dance — 3.00
18. Romping on the Beach — Novelty Solo. Intermediate—Done in colorful bathing suit, either barefoot or in bathing slippers. Large beach ball is used — 3.00

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19. The Call of Spring—A complete Ballet—Intermediate—Excellent material for Recitals. 23 Dancers used. Five dances including impressive Finale in which all 23 dancers are used. The Ballet consists of a group number using 16 dancers, two duets, one trio, one solo and the Finale using all the dancers — 8.00
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Intermediate Rhythm Soft Shoe

Transcribed for THE AMERICAN DANCER

by BERT BERTRAM

Music: Any slow 4/4 number with marked rhythm. Suggest 4 bar introduction. Play one chorus straight through, using final ending; HOLD 8 BARS; plays last 8 bars again without intro. Soft throughout.

Abbreviations: Only the most common have been used here, and even those have not been used where there is the slightest possibility of error. Complicated repeats are eliminated.

Code: R—right foot or side; L—left foot or side; sh—shuffle; X'ed—crossed; fl—flap; diag—diagonally; fwd—forward; bk—back or backward; bl—ball; hl—heel; st—step; triple or tr—shuffle-step; toe clip—touch inside of toe to floor, without lifting foot rock back to heel; side tr—side shuffle and step in place; X'ing—crossing; cr—cramp. Cramp and drop hl have been used interchangeably.

STEP 1.

Side sh R, hop L, step R X'ed in front L (&8&1); fl L diag fwd to L raising R toe, bk fl R diag to L, bk fl L in place (&2&3 &4); side sh R, hop L, step R X'ed in front of L, fl L fwd to L (&5&6&7). 2 M

Repeat all, holding 8th count at end second time. 2 M

Bk fl R, toe clip L, st R (&1&a2); alternate twice (&3&a4, &5&a6); bk fl L, side sh R, hop L, st R X'ed in front of L, (&a7&a8). 2 M

Fl L to L, bk fl R diag to L to in bk of L, fwd br L to L (&1&a2); hop R, st L to L, tap R toe as you lift high off L foot into an open turn in the air to L (&3&4, silent in air); facing front, land on R ball, L bl, R hl, L hl, raising both toes as heels land, bk fl L, bk fl R, BOW (a&a5&6&78). 2 M; total step 8 M

STEP 2.

St L, br R fwd, br R bk X'ing in front of L, br diag fwd to R, br R bk, st R, st L fwd, scrape R fwd transferring weight to it (1&a2&a34); repeat all (5&a6&a78). 2 M

St L, fl R, st L, sh R, hop L, fast side triple R, front tr L, side sh R, hop L, st R in front of L, touch L toe to R heel, drop R hl, st L alongside R (1&a2&a3a&a4&a5&a6& a7); scrape L into air in circular motion fwd to L, bk fl L, br R fwd, ball-change R-L, scrape R into air in circular motion fwd to R, bk fl R, br L fwd, bl-ch L-3, scrape L into air in circular motion to L, bk fl L (8&1&a2&a3&a4&a5); br R fwd, bl-ch R-L, br R fwd, bl-ch R-L, scrape R fwd transferring weight to it (&a6&a78, making complete turn to L). 4 M

St. L, fl R fwd, st L, sh R, hop L, fast side tr R, side sh L, pick-up change R-L, tap R toe in bk L (1&a2&a3a&a4a&a5); "cut" or grace tap on L as feet change in air jumping to fl R, tap L toe in bk R (a&a6); reverse last 4 counts (a&a7). 2 M, total 8

STEP 3.

Hop L, sh R, hop L, br R fwd, br R bk in front of L, toe tap R, br R diag fwd to R, bk br R, sh R (8&a12345&—hold 6—&7); st R, side tr L, st R, br L fwd diag to R, hop R bringing L in circular motion in air to L, fl bk to in bk of R, tr R, side sh L, hop R, st L in front R, fl R diag fwd to R, drop R hl, scuff L heel fwd (&8&a123&a4&a5&a6&7 &8). 4 M

Br L bk, hop R, br L fwd, hop R, br L bk, hop R, fast side tr L, br R fwd, hop L, st R fwd, drop 3 tr, tr L, drop L hl, scuff R heel fwd (&1&2&3a&a4&56&7&a8). 2 M

Jump to R, fast side tr L, st R, sh L, st L, fast side tr R, st L, bk br R to L side, hop L, st R in bk L, scuff L hl fwd high, pause, jump R foot high fwd to kick heels together while bringing L backward, land L and R with R slightly fwd of L, jump hitting R toe to L hl, leap to L (1a&a2&a3a&a4&a5& —hold 6—&a7&8). 2 M, total step 8 M

STEP 4.

Hop L, fl R, st L, sh R, hop L, fast side tr R, br L fwd diag to R, hop R, st L X'ed well over R, br R fwd to R, leap R to R, st L X'ed in bk of R, br R fwd to R, leap R to R, st L X'ed in front of R, leap R fwd (1&a2&a3a&a4&5&a6&a78). 2 M

St. L, toe clip R, st L, bk br R, hop L, side sh R, hop L, st R X'ed over L, st L fwd alongside R with feet parted wide immediately transferring weight to L, push back on R with bk br R, lifting into an open turn in the air to the R carrying R foot wide and high, land R and L pivoting slightly on R to face front, snap fingers of R hand (1&a2 &a3&a45&—6 silent in the air—&78). 2 M

Hop L, fast side tr R, st L, sh R, hop L, fast side tr R, side sh L, pick-up change R-L X'ing R in front of L, st R X'ed in front of L, fl L fwd, sh R, hop L, toe stand R and L, st R, st L (1a&a2&a3a&a4a&a5&a6&a7&a8). 2 M

St L, toe clip R, st L, bk br R, hop L, fwd br R, hop L, bk br R diag to L, st R X'ed over L, turn to L on balls of both feet, cramp L and R heels, st L quickly to L facing front, step R in place, with R index finger to lips say "Sh..." (1&a2&3&4&5—6 silent—&7&8). 2 M

Total step 8 M, total so far 1 chorus.

STEP 5. NO MUSIC

Accelerated Slightly

Hop R, side sh L, cramp R hl, scuff L hl fwd, bk br L, cramp R hl, side tr L, bk br R, cramp L hl, dig R heel with toe pointed in, twist R to bl of foot, st L X'ed behind R, dig R hl with toe pointed in, twist R to bl of foot, st L X'ed in bk of R (1a&a2&3&a4& 5&6&7&8). Travel to R. 2 M

Turning to L on balls of both feet, cramp L and R heels, br L bk, bl-ch L-R still turning, bk br L, bl-ch L-R facing front, cramp R hl, slow tr L, drop L hl, scuff R hl fwd, bk br R, cramp L hl, scuff R hl fwd high (&1&2&3&45&6&a7&a8). 2 M

Bk br R, jump into fl R and L, sh R diag to R, fl R diag to R, turning L toe out and rising on balls of both feet cramp L and R heels, bk br L diag to R, cramp R hl, tap L toe in bk of R, side sh L to L, pick-up change R-L, tap R toe twice in bk of L (1a&a2&3&4&5&a6a&a7&8). 2 M

Sh R to R side, pick-up change L-R bringing L in front, tap L toe in front R, jump R over L immediately lifting L (a&a1&2); reverse all (a&a3&4); sh R to R, pick-up change L-R, sh L to L, pick-up change R-L, tap R toe in bk of L, side sh R, pick-up change L-R with L bk, tap L toe in bk R (a&a5a&a6&a7&a8). 2 M, total step 8 M

STEP 6.

Music starts again; no intro.

Tap L toe in bk R, cramp R hl, side sh L, lift and slap R toe, st L X'ed over R, bk br R, cramp L hl, side sh R, cramp L hl, st R X'ed over L, bk br L, PAUSE, hop R, side sh L, cramp R hl, scuff L hl fwd, clap hands together (&1&2&3&a4&a5&—hold 6 —7a&a8a). 2 M

Bk br L, hop R, side sh L, pick-up change R-L, tap R toe in bk L, cr L hl, fl R fwd to R rising on balls of both feet and turning L toe outward cramp L and R heels, bk br L diag to R, cr R hl, tap L toe in bk R, fl L diag fwd to L, bk br R diag to L carrying high. hit flat side of R foot with L hand, tap R toe in bk of L (&1a&a*a*2&a3&4&5&6& 7&8). 2 M

Clap hands together, hit L thigh with L hand, R thigh with R hand, L thigh with L hand, R thigh with R hand, fl R diag to R, rising on balls of both feet and turning L toe out cramp L and R heels, bk br L to R side, cramp R hl, tap L toe in bk of R, jump R backward over L, fl L fwd, bl-ch R-L (1a&a2&3&4&a56&7&8). 2 M

Fl R diag fwd to R turning L toe out, bk fl L to R side lifting up R X'ed in front of L, br R to R, hop L, st R to R, body facing diag to R side, throw L through fwd br to high fwd in air, push off R to open turn in air to R, bringing R up high to click R toe to L hl in air, land L and R pivoting on L to face front, pivot ½ turn on R to st L alongside R—feet parted—, pivot ½ turn on L to face front stepping R foot alongside L —feet parted—, st L in place alongside R with L knee bent, at same time making deep bow with head down and hands at sides (&1&a2&3&—4 silent in air—&a5678). 2 M, total step 8 M

FINIS.

"I thank you!"

Bulletin of The Dancing Masters of America and Affiliated Clubs

by WALTER U. SOBY

Georgia Club Accepted

The Georgia Dancing Masters Association has been unanimously accepted as affiliated club No. 22 of the Dancing Masters of America, Inc. President Bertram writes: "Our meeting at the Atlanta Biltmore this Sunday turned out to be a great success. The attendance was extremely satisfactory. Leroy Thayer, First Vice-President of the D. M. of A., paid us a surprise visit. And what a surprise it was, too! It certainly showed the members of our club that the National officers are interested in what we are doing.

"Jack Manning gave us an address, in his inimitable manner. It seems that he always has the interest of the dance teacher at heart.

"The charter was closed at this meeting with a total charter membership of 30. New members admitted to the Association are: Sara Fitzpatrick of Austell, Ga.; Helen Greenway of Griffin, Ga.; Edward Hurst, Jr., of Atlanta, Ga.; Mrs. Charles LaFontaine of Atlanta, Ga.; and Helen Wilson of Chattanooga, Tenn.

"It was voted to hold the next meeting on March 6 at the Bernorace Studios in Macon, Ga.

"We are enthusiastic and anxious to get started on our new work, which I am sure is going to add to the social, educational and financial betterment of all members. We are planning on doing a few different things the result of which I will advise you later. Watch out for the Crackers in New Orleans. We all will be there."

Club Organized in Memphis, Tenn.

A dancing teachers club was organized December 5 in Memphis, Tennessee. They have adopted the name of the Tennessee Dancing Masters Association and have also adopted a Constitution and By-Laws, Code of Ethics, and elected officers as follows: President, Miss Gladys Reeves; 1st Vice-President, Mr. W. F. McLaughlin; 2nd Vice-President, Mrs. A. B. McDonald; Secretary, Mrs. William M. Smith; and Treasurer, Miss Dorothy Cross. Before closing their charter, they are endeavoring to secure new members in Memphis and throughout the State of Tennessee. Their next meeting will be held February 13.

Doctor Explains Why We Like 'Big Apple'

(*Newspaper clipping—Seattle*)

The popularity of the "Big Apple" and other eccentric dances can be scientifically explained in the desire of the dancers to escape from reality, to "blow off steam" and to make an exhibition of themselves, according to the analysis of Dr. Edwin R. Guthrie, University of Washington professor of psychology. All tendencies are natural and primarily wholesome, he added.

Louisiana Association

Entertainment plans for the D. M. of A. Normal School and Convention were discussed at the regular monthly meeting, January 30, at New Orleans.

Leo T. Kehl Again Teaching

Leo T. Kehl of Madison, Wisconsin, has been in the hospital with an attack of influenza. After convalescing at home a few days, he is again teaching at his studio.

Dancing Masters of Wisconsin

The Dancing Masters of Wisconsin held their first meeting of the new year at the Gellman School of Dancing, Milwaukee, Sunday, January 16. The meeting was called to order by Secretary Cleo P. Smith due to the absence of President Leo T. Kehl, on account of illness. The election of officers took place as follows: President, Leo T. Kehl; Vice-President, Vesper Chamberlain; Secretary, Cleo P. Smith; Treasurer, Adele Artinian; Director of Work, Julia Kuhlig; and Publicity Chairman, Joyce Potter. Three new members joined the Dancing Masters of Wisconsin at their January meeting. They are Miss Phyllis Ferries of LaCrosse, Wis.; Loula Costos of Fond du Lac, Wis.; and Mary Lou King of Oshkosh, Wis. The program for the day included *Fascination Waltz* by Vesper Chamberlain; demonstration of the new shorthand system of dancing by guest artist Julian Francesco; children's tap numbers by Mrs. William Gellman; military tap by John Marco; tap novelty by Robert Burns. An entertainment was presented by pupils of the Gellman School of Dancing and a talented pupil of John Marko. Mr. and Mrs. William Gellman served a buffet luncheon at the close of the day's activities.

California Club No. 13

The California Association Teachers of Dancing held their January meeting at Miss Marion White's Studio. There was an exceptional attendance and business meeting, with everyone taking an active part. Mr. Beaudoin of Palo Alto presented a musical comedy line routine which was very well received.

Screen and Radio "Bait" to Win Dance Pupils Is Called Racket

(*Clipping from Newark Evening News*)

Solicitation for dancing schools, which promise professional stage, radio and screen contracts as a bait to enroll children, is becoming much of a "racket" in the opinion of the Associated Dancing Teachers of New Jersey. They urge parents to be on guard. Ira C. Berry is President and Miss Freda Lippel is secretary-treasurer of the state association.

Every mamma's darling is not a potential Shirley Temple, the association members hold. They add that while reputable dancing schools do a good job in teaching a child to dance gracefully and acquire a stage presence, they cannot promise to manufacture a possible star and guarantee stage or radio appearance.

As a result of complaints from disillusioned parents, the members discussed the question at length at a recent meeting at which a state licensing measure was suggested to protect legitimate dancing teachers and the public from unethical practices of "so-called dancing schools."

Miss Lippel said: "Although solicitors usually are principal offenders in holding out false promises, some of these schools have been known to buy time on radio stations and at times do put some of the children before a microphone. Parents should not sign contracts with such solicitors without at first investigating the school and making sure it is a legitimate enterprise."

Officers of the association besides Mr. Berry and Miss Lippel are: Vice-President, Michael C. Richards; Board of Directors, Larry Decker, Alexander Frabell, Miss Edith Scheerer, Miss June Schreiber and Miss Leona Turner.

Florida Club No. 2

The Florida Society of Teachers of Dancing have elected the following officers: President, Grace Thomas; 1st Vice-President, Mrs. Eileen Racicot; 2nd Vice-President, Zena Morrell; Secretary-Treasurer, Bonita Richardson; Northern District Governor, Morrelle Buchanan; Central District Governor, Josef Castle. The next meeting will be held in Orlando, Florida, March 13. Miss Marjorie Cogburn, 1728 Locust Avenue, Sanford, Florida, is a new member of the Florida Club.

Northeastern Council No. 5

The January meeting of the Northeastern Council of Dancing Masters was held at Margaret Vinick's Studio in Schenectady, New York, Sunday, January 23. Miss Vinick presented ballet work and Miss Rita Caswell, tap.

Rhode Island Club No. 9

The Dancing Teachers Club of Rhode Island will hold an open session at the Biltmore Hotel, Providence, on Sunday afternoon, February 13th. The program will include novelty dances by Frances Cole of New York; tap routines by Eddie Chavers of New York; and ballet by Florence Greenland of Hartford. President Mrs. Montie Beach and Secretary Walter U. Soby have been invited to attend the meeting.

Cleveland and Ohio Dancing Teachers Association

The Dancing Teachers Association of Cleveland and Ohio held a one-day session in Akron, bringing a distinguished faculty from New York and Chicago. Featured on the program was Donald Sawyer, ballroom; Agnes Boone, Fran Scanlon and Myrtle Doris Pettingale. About 100 people attended the session. Following the work a banquet was held and Mr. Sawyer and Miss Pettingale entertained with a Viennese Waltz and Miss Boone danced an Hawaiian number. The program was under the direction of Clement Browne of Akron.

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Student and Studio

● NEW YORK, N. Y.—Paul Mathis and his assistant, William Bull, sailed in the Europa, February 4, for an intensive study tour of Europe and the Far East. During their sojourn abroad, they will dance in many countries and gather new material for their summer course which is scheduled to open in New York the latter part of June.

For the past two years Mr. Mathis has been teaching with great success in New York and has been a featured member of several convention faculties. Since his summers are in such great demand for teachers' material, this season of the year is the only time he can be absent from his studio. Consequently it was decided, rather hurriedly, to make the trip now and thus be in a position to give teachers who study next summer the advantage of research abroad.

Mr. Mathis and Mr. Bull plan to visit France, England, India, Bali and Siam and they will bring back authentic costumes from the various Oriental countries as well as motion pictures of the dancing they see there. One of the features of the summer course after their return will be the showing of these pictures, in technicolor, showing the technique, etc., of the oriental dance forms as well as modern ballet (Mr. Mathis' specialty) and new dances.

William Bull, who has been working with Mr. Mathis for the past three years, has, during that period appeared in several Broadway productions. All of his training has been received from Paul Mathis, who was a Denishawn student and dancer and later a teacher in the Denishawn school. It was of Paul Mathis the Denishawn magazine once said ". . . probably no other teacher has as rich and varied a repertoire of Denishawn dances both to dance and to teach."

Another aspect of the European trip is a desire to get costumes and material that will be used in a recital which Mr. Mathis and Mr. Bull plan to give next year with a group that will go into rehearsal when he returns. Dancers for the group will be picked from students who have a thorough knowledge of his modern ballet forms.

During their absence the studio is being redecorated in preparation for the intensive activities that will mark their return in June. The secretary, Jane McLean, remains in charge, although no classes are being held.

●

Claire Lea Stuart was the guest teacher at the first meeting of the new year held by the New York Society of Dancing Teachers at the Astor Hotel January 5. Miss Stuart delivered a lecture on body posture in its relation to dancing, illustrated by her own physical demonstrations. Madelon Quinn, Oscar Duryea and Edna Rothard Passapae demonstrated ballroom combinations and James R. Whitton, tap.

Plans were also discussed for the Society's forthcoming Benefit Ball. It will be held as usual on Washington's Birthday eve in the Grand Ballroom of the Roosevelt Hotel. Executive Chairman Ross D. Ackerman to whose untiring efforts must go all credit for the success of this enterprise since its inception six years ago has not announced his plans for a program as yet. However, those who have attended the New York Society Ball in the past (and teachers have made it a point to come from all the neighboring states) remember with pleasure the variety of programs which have been offered and are anticipating a gala evening this year.

PRISCILLA TURPEL, *ballet pupil of Anne Roberts in Lynn, Mass.*

●

Mr. and Mrs. Oscar Duryea, assisted by Walter and Sylvia and the Duryea Studio Orchestra, Antoinette de Rouville at the piano, presented *Ballroom Dances of Yesterday and Today* at the Brooklyn Museum Dance Center, January 15. The program was a great success, with more than 2,000 in attendance, including over 400 standees at the rear.

Candid camera picture of JOYCE DU PREE, *pupil of the Bernorace Dance Studio, Macon, Ga., with her instructor, Bernard Williams*

●

D. T. B. A. members have invented steps to a dance tune entitled *Cherry Hop,* which will be introduced at the D. T. B. A.'s monthly meeting, February 27, at the Park Central Hotel. Those responsible for the dance included Evelyn Boardman, Margaret Burton, Robert Hefftner, Marion Howell, Robert James, Don LeBlanc, Thomas E. Parson, Donald Sawyer and Katherine Woodworth. The demonstration will be in charge of Mr. Sawyer, with Arthur Green, composer of *Cherry Hop,* as accompanist.

●

Don Le Blanc will teach for the Hartford Club the third Sunday in February. He performed at the Jackson Heights Country Club, January 22, and for the President's Ball at Garden City Hotel, January 29, where the audience joined in the *Big Apple* after Mr. Le Blanc's demonstration. He also danced for a Masonic Lodge, February 5, at the Astor Hotel. Eugene Schiel, who appeared with Helen Hayes in *Victoria Regina* last season and has acted in several Vitaphone shorts, is now in the cast of *Stop Over* at the Lyceum Theatre.

●

The Y. M. H. A. Educational Department started dance classes, February 7, offering every important technique of the modern dance. Esther Junger, Doris Humphrey, Frances Kinsky, Henrietta Greenhood, Anna Sokolow and Joan Levy teach their respective techniques; Lasar Galpern and Irma Otte-Betz offer classes in body mechanics and movement; and Ilsa Maier and Lea S. Wallace conduct classes in ballroom dancing.

●

Congratulations to Ruth D. Barnet and Wilbur C. Ashman on their recently announced engagement! Miss Barnet conducts her own school in the Bedford section of Brooklyn and is a member of the D. T. B. A.

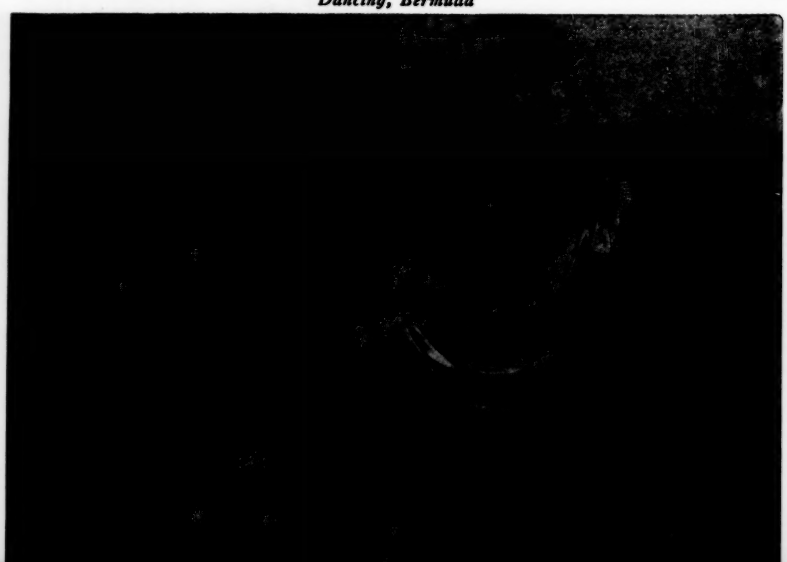
●

Bill Pillick, of the *Hooray for What* company who recently taught for the Dancing Masters of Connecticut, will be the guest teacher at the Dancing Teachers Club of Boston, February 20.

● ALBANY, N. Y.—Oscar and Gertrude Hallenbeck will present their annual mid-season revue, *The Dance Calendar,* with a cast headed by the Albany Ballet, of which they are choreographers, and 247 students at the Civic Theatre. The Hallenbeck *Big Apple* dancers were a recent feature of the Junior League's Black and White Ball at the Hotel Ten Eyck.

● ROCHESTER, N. Y.—The *Big Apple*

BEATRICE SMITH, *daughter of Mme. Stanley Smith, principal of The Bermuda School of Dancing, Bermuda*



group of Gladys D. Bliss' School was engaged by the R. K. O. Palace Theatre recently, and stopped the show. The dance has been repeated and is still an unusual success in this city.

● DENVILLE, N. J.—Edith D. Emmett, who teaches at various towns in Morris County and is associate teacher for Oscar Duryea in New York, stepped in to substitute for an advanced pupil who had been scheduled to dance at the Robert E. Lee Birthday Celebration, January 19, at the Ambassador Hotel. The student met with an accident, and Miss Emmett took her place with only a few days' notice.

● IRVINGTON, N. J.—A number of Mrs. Clara Deisler Kettenring's pupils entertained at the Veteran Hospital in Millington, January 24. The program included ballet, toe and tap dances, with some songs by the students.

● NEWARK, N. J.—Freda Lippel reports that the main purpose of the Associated Dancing Teachers of New Jersey is to develop the business ethics and establish good will between teachers; prevent false and misleading advertising and publicity; bring about municipal, state and national legislation when and if necessary for the welfare of the members; establish business protection for its members and uphold a minimum 50c per hour price for class lessons. Members must be of good reputation, more than 18 years of age and have been teaching for at least three years. Ira C. Berry is the president.

● BOSTON, Mass.—Adolphe Robicheau, besides presenting classes in all forms of the dance at his studio, has developed a group of men and women dancers who perform at dance concerts and variety programs. They have a repertoire of concert ballets, group dances, solos for men and women, and duos and team dances. Mr. Robicheau has already created and directed many important shows and pageants in this city.

● PHILADELPHIA, Pa.—Walter Keenan, who flew to Havana, Cuba, for a much-needed rest, writes that the climate is fine down there.

● ASHEVILLE, N. C.—The Virginia Earle School has just moved to a beautiful new studio on Wall St., which has been completely done over for them. A soft pine floor has been installed for ballet, which is Miss Earle's specialty.

● LOUISVILLE, Ky.—Arthur Lane presented 75 students in a recital at the Elks Club, February 9, featuring a short fencing bout.

● CANTON, Ohio—Mary Margaret presented a group of her advanced students in *Stars of the Future,* January 15, at the I. O. O. F Temple. The school is beginning a new term this month, to include all types of dancing with special emphasis on tap work.

● INDIANAPOLIS, Ind.—Bobby Rivers and Virginia Pointer Rivers have been added to the Faculty of the Stockman Dance Studios. Apologies are due Mr. Louis Stockman for our last month's report that he and Miss Ruth Pryor are offering their training for teachers and professionals in Indianapolis. The correct location is Chicago, where they have a studio especially for teacher's and professional work in addition to the large school Mr. Stockman continues to operate in Indianapolis.

Pupils of JUNE DELIGHT, Carmel, Carlifornia, in recital. L to R (back row)—NADINE SNIDER, CAROL CANOLES, MADELEINE McDONOGH (soloist), ROSE FUNCHESS, MAXINE LANEY. Center Row—LAUREL BIXLER, GLORIA HELLAN, JUANITA BACA, DOROTHY NIXON. Front Row—JUNE DELIGHT CANOLES, CATHERINE NICHOLAS, BETTY REYNOLDS, BILLY PAT TORRAS, CAROL CLASSIC

Baby Leopard Dance of ANN ROBERTS, Lynn, Mass. L to R—ZELMA NANIS, BARBARA NEWHALL, DOLORES CASELE, GLORIA THOMPSON, JUNE KAUFMAN, ALBERTA NEVLER, DOROTHY ACHESON, BARBARA TRACY, BETTE LANSLAY

Baby Stars of the STARTZEL SCHOOL, Sunbury, Pa. L to R—DANNA BRACE, JACQUELINE JENKINS, BEVERLY METZGER, HARRIET KETLER, JACKIE JOUSER, LOIS MAE BROOKER, ANNETTA DUESSEN, DOROTHY McCRANEY, SHIRLEY CARMODY, ELLA M. FORSYTHE, MARY FRACIS BARNISCONI, JOAN McCORMICK, MARY SMITH, LEATHA JEAN ZIMMERMAN, and ELLEN SIMPSON, the teacher

JEAN O'HARA *and* DONALD WHITTEN, *a young dance team of the Crandall School of Dancing, Auburn, N. Y.*

CHICAGO
by MARION SCHILLO

Announcement is made that the Chicago Association is moving quickly with its plans for next summer's convention. Alberto Galo, and Adolph Blome, both of New York, have already been signed to teach, the former for convention week, and the latter for one week of normal school as well as convention. This is to be the association's 25th anniversary making it a Silver Jubilee. Secretary William Ashton reports the following faculty for the February meeting of the association: Adolph Franksen, ballroom novelties; J. Allan MacKenzie, novelty tap; Georgette Werner, dance for tiny tots; Phil Osterhouse, novelty dance; Maxene Mollenhour, military toe; Mildred Caskey, children's dances; Bobby Rivers, noveltv; Louis Stockman, ballroom.

Doris Haley, talented acrobatic dancer of Bruce R. Bruce's school, now succeeds Betty Story as his official demonstrator. Miss Story is now working in Nashville, Tenn., booked solidly for the next six months. Rita Roper, who preceded Betty Story in her position with Mr. Bruce, is now at the Palmer House.

Billy Moyer, clever tap teacher, has been added to the faculty of the Bruce Studios. Mr. Moyer is routining the Burke Sisters, Billy Severin & Co., and Cecil Blair, and has worked in vaudeville, musical comedy and the movies.

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● CLEVELAND, O.—Donald Sawyer, who taught for the Dancing Masters of Ohio on January 30, will return to Cleveland February 27 for a special teachers class in ballroom fundamentals. The registration in the class is to be limited to 20 teachers in order that the work may be undertaken as intensively as if it were given in private lessons.

● WAUKESHA, Wisc.—The Hollywood Dancing School, directed by L. A. Amundson, scored a great success with their mid-year production, *Variety Revue*, at the Avon Theatre, December 13. The three acts included musical comedy, singing and all types of dancing.

● KANSAS CITY, Kans.—Four Kansas City girls who went from dance schools here to New York stage shows, were brought together again at Jack Manning's tap course, January 2. The dancers were Polly Perkins Iuen, Peggy Cornell, Ula Sharon and Betty Junod.

● OKLAHOMA CITY, Okla.—Veronine Vestoff is now with the Kathryn Duffy School in Oklahoma City.

● SANTA FE, N. M.—Pupils of the Helen Mareau Studio gave a performance, January 22, at the Deaf School, and one at the La Fonda Hotel for the School Superintendents of New Mexico, January 28.

● LOS ANGELES, Calif.—Our apologies to Dorothy S. Lyndall, for reporting incorrectly that she has a company of "ten-year-old" dancers who are self-supporting. The dancers are teen-age and are rapidly becoming self-producing, from piano to stage management. Miss Lyndall is also sponsoring a senior dance group, whom she plans to present in recital soon.

● SEATTLE, Wash.—Thelma Atteberry, professional pupil of Frederic Christensen, appeared in a studio recital, January 29.

●

Bonnie Bird, modern dance instructor at the Cornish School, will present the second in a series of dance demonstrations at the Cornish Theatre. Miss Bird is a member of the Martha Graham Group in New York and offers at her demonstrations the technique of Martha Graham, Doris Humphrey and Mary Wigman.

CALIFORNIA
by DORATHI BOCK PIERRE

U. C. L. A. presented the Mexican dancers from Padua Hills Theatre in a program of Mexican Folk Dances, January 11.

The Dance Theatre presented Julia Taweel, the Lebanese dancer, February 6.

Aida Broadbent is coaching Olympe Bradna and Gene Raymond in a medley of Strauss Waltzes for the Paramount picture, *Stolen Heaven*.

Norma Gould gave a demonstration-recital of her technique, January 16.

Hasoutra and Ronaldo Alarcon are now touring South America in concert.

Carma Lita Maracci has been elected to one of three fellowships given by Bennington College for 1938. She is the only western dancer to be so honored.

Martha Deane of U. C. L. A. has completed arrangements for Doris Humphrey, Charles Weidman and their group to give a lecture-demonstration, March 17, with a concert the same evening.

Myra Kinch and the Federal Theatre Dance Group appeared in a special concert, January 15, at the Belasco Theatre.

Elizabeth Talbot Martin is appearing in concert for the San Diego Woman's Club, in a series of dance characterizations tracing the history of the club.

Following the Ballet Russe, the next Behymer dance concerts will be those of Shan-Kar, February 14 and 16.

Adolph Bolm gave a tea at his home, December 28, for his friend, Rolf de Mare, a few days before the latter sailed to the Orient.

Gertrude Knowlton is doing research on her Mayan interpretations in Mexico City.

The ancient Chinese Lion Dance was performed at a benefit for war sufferers in China at the Breakfast Club, January 15.

The Carnegie Art Appreciation series at San Francisco Museum presented Ann Whittington and Rosalie Wagner in a program illustrating the rhythmic parallels between painting and dancing.

Lucile Czarnowski, head of the dance department at the U. of C. at Berkeley, is making plans for a tour of Sweden next summer. She will take a group of dancers and while in Sweden will teach modern dance to a Swedish group.

Margaret Jewell announces there are two dance majors working for a degree at Stanford this fall. Encouraging signs of dance activities in the college!

Raoul Pause and his Ballet Moderne gave a recital at the Woman's Club in Oakland.

●SAN DIEGO, Calif.—Clifford Sweet, old-time dancing teacher and fiddler, passed away at his home here January 9. Mr. Sweet was formerly a native of Wisconsin but had resided in San Diego for past 26 years. He retired from teaching in 1932 but never tired of playing old-time dance tunes for his friends.

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CANADA

● SARNIA, Ont.—Vera F. Mitchell presented the playlet, *Christmas Dreams*, by Estelle Flanders Green, which appeared in the December issue of THE AMERICAN DANCER. The play was given on Boxing Date at the Imperial Theatre and included a cast of 30 pupils of Miss Mitchell. The singers, dancers and elocutionists performed in a special children's matinee, which was a huge success. The program was repeated the following week at a benefit performance.

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Joseph Buechler, Sec'y-Treas., 62 Albermarle Road, Scotia, N. Y.

#6 LOUISIANA ASSOCIATION OF DANCING MASTERS
Miss Hazel Nuss, Sec'y, 125 N. Alexander St., New Orleans, La.

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Miss Hazel Boone, Sec'y-Treas., 1138 Boylston St., Boston, Mass.

#8 WESTERN NEW YORK STATE COUNCIL OF DANCING MASTERS
Miss Dorothy Turner, Sec'y, 413 Education Bldg., Rochester, N.Y.

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Matthew McDermott, Sec'y, 509 Westminster St., Providence, R. I.

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Miss Rae Russell, Sec'y-Treas., 433 Rosedale St., Pittsburgh, Pa.

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For further information about the Dancing Masters of America, Inc., and its affiliated Clubs, write to Walter U. Soby, Secy.-Treas., 553 Farmington Ave., Hartford, Conn.

DANCE EVENTS

(*Continued from page* 19)

bitious undertaking which should, with skilful pruning, provide a very good one-man show, as the costuming, also by Mr. Cartier, is handsome, and the idea and musical setting excellent. Also, most interesting was the accompaniment for one dance, written by Louis XIV, based on a melody composed by his father.

●

LA BOITE A JOUJOUX, *Waldorf-Astoria, Dec.* 30.

In a production staged for the benefit of the New York Orthopaedic Dispensary this clever children's ballet, *A Box of Toys* to music by Claude Debussy, was seen in New York for the first time. Annette Van Dyke was the choreographer, calling upon years of experience in children's productions for clever introduction in a toy shop setting of such whimsical characters as The French Doll who fell in love with and married A Soldier, losing her figure as the years passed and her family grew until she could dance no more and had to content herself with singing. Of course at the end the Watchman returns to the Toy Shop only to be mystified by the changed positions of the dolls and wearily rearranges them, blissfully unaware of the great adventures that had taken place in the play-lives of the toys during his absence.

The choreography was excellent, the dancers wholly adequate, the costumes ((by Christine) lovely, and the decor (by Josef) strikingly clever.

A. G.

●

MURA DEHN AND ROGER PRYOR DODGE, *The Dance Theatre, January* 22.

Both Mura Dehn and Roger Pryor Dodge, unusual personalities with originality of style, have a large fund of good ideas, none of them hackneyed. Their approach is entirely theatrical. Perhaps it can be said that some of the dances are not "concert" style, being essentially jazz. But who is to say where the line exists in these days of swing-band concerts in Carnegie Hall? The arrangements are all highly complex and interesting in rhythms, interpreting the excellent musical works by Anne Dodge and Oscar Walzer.

Mr. Dodge's movement is staccato and angular, well suited to his amusing lank lines. Miss Dehn's style almost amounts to a mastery of every separate muscle in a weirdly syncopated perpetual motion. The combination is unique but limited in range of subject, though the program was surprisingly varied and entertaining. Mr. Dodge's *Lion Act*, with assisting artists, Bill Matons, Susanne Remos and Vivian Lee, was extremely droll and would be quite at home in any smart revue. Miss Dehn's *XVI Century Venus* was daringly ingenious. Both dancers wore striking costumes, self-designed.

●

THE THEATRE DANCE COMPANY, *The Dance Theatre, January* 23.

This group of young moderns—each a soloist of merit in his own right—has solved the problem of a successful joint program by featuring different dancers in several works, thus eliminating the tedious form of solo after solo.

Also, they dealt with the more pressing problem of esoteric treatment of matters too often far removed from the art of dance by simply turning their backs on it.

They dare to be frankly theatrical if that happens to be the most efficient medium—the very name of the company is evidence of their trend. And (Glory be!) the dancers even wore slippers at times, and didn't fare any worse for it either (perhaps some of the other "moderns" will gratefully follow suit!). Indeed, if the large audience and bursts of solid applause and laughter are a gauge, they fared very well.

The first half of the program offered scenes from the dance-drama *Icaro* (choreography by Eleanor King). It has passages of great effectiveness, due chiefly to synchronizing the dancing with the rhythmic reading of the original Italian verse by Lauro de Bosis. It is, however, almost too dependent on the reading, achieving little of its own; and its really grievous fault is the shouting of the words and phrases by the group—delivered rather as if the dance were not sufficient; though this sort of thing has interesting possibilities. Alice Dudley, Jack Cole and Kenneth Bostock had leading roles.

With the exception of the dramatic *Devotional* (by Alice Dudley), the other numbers were whimsical or satirical and thoroughly delightful, and all were very well worked out. *A Fable* (by Sybil Shearer), with the dancers characterizing animals, and the supposed behind-the-scenes behavior in *Coronation* (by George Bockman) were exceedingly clever. So was *Parodisms* (by Elizabeth Colman and Eleanor King) wherein a clothes rack, hung with properties, was carried in by the dancers, who proceeded to don bits of costume in view of the audience. Miss King and William Miller, who is a natural comedian, were very comical in a burlesqued tango.

Other dancers concerned in this performance—which can almost be said to begin a new era in modern concerts—were Fe Alf, Louis Allen and William Bales.

CALIFORNIA

by DORATHI BOCK PIERRE

AMADOR GROUP, *Southwest Museum, December* 27.

Miss Graciela Amador and four young men, comprising her group, are in the United States under a special grant from the Fine Arts Department of the Department of Education of Mexico, to present their Folk Lore.

Miss Amador, a tall, graceful young woman, has such magnetic charm that the appreciative audience was loath to let her go. She spoke delightfully of the many folk dances of Mexico, explaining there were more than fifty tribal divisions of the country at one time, and how each group developed dances and songs and guarded them jealously. It is only in the last ten years that a real survey of the different art and music forms, and an effort to record and separate the dances for future generations has been made.

Her group is composed of distinguished and handsome young men, a doctor, a lawyer, a writer and an electrical engineer. They give some of their time to the research and study of native folk lore as a hobby, and seemed to enjoy this performance immensely.

●

JOSE CANSINO, *Wilshire Ebell, January* 5.

The Western Dance Guild presented Jose Cansino as the first attraction of a series of dance events; and to a large and expectant audience he was a distinct disappointment.

Mr. Cansino has none of the latent fire of his brothers, and little of the sinewy grace and verve of his sister Elisa. He does not have the power of projection or the clean cut decisive technique we expect of Spanish dancers. He has a pleasant stage presence, and his work is easy and restrained. He never forgets himself in an excess of emotion, depending only upon the purity of his dance for effect.

His best solo was *El Desafio*, in which the dramatic content of the contest was well presented; and his best group dance was the Bolero, with music by Yradier. His two dancers were Lolita and Isabella. Both were charming and very attractive girls, one small and very dark, the other tall and blonde. Both girls were obviously not Spanish, and lacked the authority of the true Spaniard; they were also most apparently students and not concert dancers.

●

NANCIE MONTEAUX, *Wilshire Ebell, January* 12.

Nancie Monteaux, daughter of Pierre Monteaux, conductor of the San Francisco Symphony Orchestra, is a perfect example of the charming amateur who has a perfect right to amuse or bore her friends with her dance performances, but no right to give a public concert.

Aside from beautiful costumes of unquestioned taste and expense, she had nothing to offer her audience.

Her father as an early conductor with the Diaghileff Ballet Russe must secretly writhe at Nancie's efforts.

TROY KINNEY DIES

As we go to press, word has come of the death of Troy Kinney, etcher, author and friend of the dance, following an abdominal operation, on January 29.

In the past few years many books have been written about dancing in its various phases, but it was Troy Kinney with the collaboration of his wife, Margaret West Kinney, who contributed the first outstanding book of the century on the subject. *The Dance, Its Place in Art and Life* was published in 1914 and had an enthusiastic revival in 1935 and 1936 when it went into third and fourth editions. The volume tells the story of the dance from the ceremonial rites of the early savages to the dances of pre-war days and is profusely illustrated by photographs as well as six etchings by the author.

Troy Kinney was a noted etcher and often chose dancers as his subjects. He counted among his friends all of the great dancers of his time and his passing definitely marks the passing of an era in the dance.

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VASLAV NIJINSKY

(*Continued from page* 12)

unforgivably miscast in this role. "He was a great classical dancer who had no mimetic talents," writes one critic. Another writes the opposite.

In 1934 the name of Vaslav Nijinsky was practicaily unknown in this country. And then came Romola Nijinsky's now-famous biography. Overnight it became a national best-seller. Like an epidemic the name of Nijinsky spread about the entire country. Imaginations were "fired." That year the Monte Carlo Ballet was reported to have taken a million dollars back to Europe. Dance interest was tremendously stimulated by this book despite the fact that writers claimed Madame Nijinsky's writings to be anything but authentic. What the pages of this biography had to offer was not the simple story of an artist who was destined to dance as no one had since Auguste Vestris, but rather a portrait, drawn in bold and glamourous strokes, of a god; a supreme being who could jump higher and remain poised in the air longer than any man had been privileged to do before. Rather than a human being, it was a *fey* creature whose feet were constructed like those of a bird, that took shape before our mind's eye.

Although the American tour of the Nijinsky company was a great deal less successful than many people will have you believe, there were a great many people throughout America who had actually seen Nijinsky dance although many of them, I suspect, could scarcely remember the pantherine leaps of the Gold Slave in *Scheherazade.* Only recently a friend showed me an old Metropolitan Opera House ballet program marked 1917. I asked her if she remembered Nijinsky. "Why certainly," she replied indignant at the very thought of my asking such a question. She had "never seen anything quite like those wonderful leaps in the *Spectre of the Rose.*" Yet I could easily tell from her answers to my questions (which I purposely and somewhat rudely forced upon her) that she remembered nothing of Nijinsky or of the ballets in which he appeared. Here, I thought, was a perfect example of the inner workings of a legend; the mental construction of public gods. My friend knew that it was the *thing to do* and she actually believed that she remembered.

So—the deeper we go the less we find. Stories arise out of nowhere. Anatole Bourman writes a book in order to right the injustice that has been done his friend. Still underneath all of these contradictions there must somewhere be a *real* Nijinsky. Off the stage, we are told by one who knew him well, he was a silent little man who had few words to say. "He often impressed one as being almost childishly simple." He apparently had little to say, ever, about the courses of his own destiny. He seemed anything but the kind of man who would have written "Nijinsky's Diary." Or the kind that could have been made a martyr of (it is the impression that Madame Nijinsky gives us) by a "big-bad-wolf" like Diaghileff.

And today we do not know what to believe. That Nijinsky was a wonderfully receptive instrument in the hands of Fokine we *do* know. The Romantic Revolution revolved about him. Fokine's reforms and innovations were made manifest in the roles that he created. And that is immortality enough for any man. Yet because of the widespread interest in Vaslav Nijinsky, because of the way in which his misfortunes have been flaunted and commercialized, one cannot help but ask the question—*Is Vaslav Nijinsky fact or fiction?*

But no matter how little we may know of the truth, Nijinsky the artist, whose ideals and whose artistry helped so greatly to bring about a new era in ballet history, certainly and most emphatically "puts to shame" Nijinsky the "nambie-pambie" god which is so firmly and *touchily* planted in the minds of the public. And somehow or other, it seems better that a little man in a sanatarium in Switzerland with a simple and childish smile does not know. I don't think he would like that god.

NEWS AND PHOTOGRAPHS

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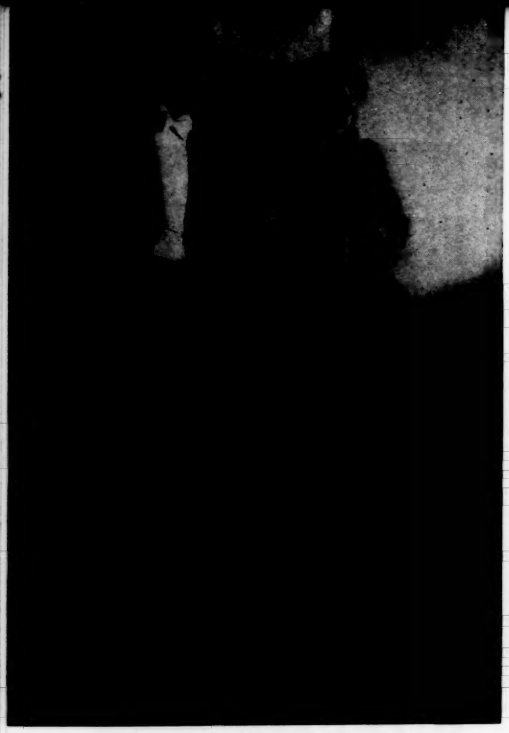
DANCE TEAMS



DONALD *and* DREMA,
now on a vaudeville tour

ATTENTION ALL TEAMS! For many months now we on the editorial staff of THE AMERICAN DANCER have come to look upon *Team Page* as somewhat of a problem-child! *Foot Notes, Student and Studio* and other of our editorial offspring seem to go along quite smoothly in their best well-behaved manner; fulfilling their purpose, holding their place in the sun. Yet good behavior such as this appears, at times, to be an unknown quantity where *Team Page* is concerned. So we have taken a mental inventory and these, briefly, are our conclusions. First we know that any news of the professional activities of the team is good. That a great many persons, managerial and otherwise, are definitely interested in knowing the whereabouts as well as the news of the teams. And we shall continue our monthly news items. Instead of *Our Spotlight Picks Out,* beginning with the April issue, we will discuss, quite informally, problems which confront the team today, i.e.—How do teams get bookings? What does it cost a team to operate? What is expected of a team? What do teams think of the new fad wherein the dancers are required to give instruction as well as to dance?

These and innumerable other problems which arise will be aired on this page. A short history of the dance-team profession from the days of the Castles to the present will be included. These are only a few of the subjects that present themselves at the moment.

In other words, we want this page to *belong* to the teams. And in order for it to do so *we must have your help.* Simply write suggestions, queries, your problems, to the *Team Page Editor,* in care of THE AMERICAN DANCER. Your cooperation will mean an open forum which can prove of inestimable value to all the profession.

It seems like a logical way of disciplining this enigmatic offspring of ours. And you team members out there, you wouldn't let us down, would you? Let us know what you think of the idea.

TEAM PAGE EDITOR.

●

DONALD and DREMA write in to tell us that they are leaving immediately for a succession of vaudeville appearances in the eastern states.

●

MARJORIE ENTERS and PHILLIPE BORGIA have recently made quite a hit at the Park Central's Cocoanut Grove. It is said that there is a bit of the Modernistic movement in their work.

●

THE DUANOS while in Los Angeles did some strenuous work at the Ernest Belcher Annex. They are now in San Francisco.

●

THE ROSSILLIANOS, famous Hungarian team, are appearing at the Cotton Club in Los Angeles. Incidentally they are adding four new William Moffa routines to their repertoire.

●

THE DI FREDERICOS left recently on a tour of the Western Coast. They opened in El Paso, Texas.

●

MARJORIE BELL of the team, Bell and Hightower, was Walt Disney's model for Snow White. Her contract extended for the duration of a year and they say that her mannerisms are clearly detected in the picture.

●

PATRICIA and JON are appearing in the M-G-M production of *The Girl of the Golden West.*

●

THEODORE, of Theodore and Denesha, and Johnny Jennings, of Jennings and Murray, are busily working in pictures—sans partners.

●

DAN and MARY D'ALBREW are preparing for their forthcoming opening in Havana, Cuba.

●

ALBERTO GALO reports: Betty and Freddy Roberts are opening at the Savoy Hotel, London, February 21. . . . Enrica and Novello are at the Netherland Plaza Hotel, Cincinnati. . . . Theodore and Denesha are at the Rainbow Grill high above New York City. . . . Pancho and Dolores are featured at the Merry-Go-Round Club, New York. . . . Fawn and Jordan are a part of the continental atmosphere of Manhattan's San Moritz. . . . The Florios are in Washington, D. C., at the Lotus Garden. . . . Boston's Mayfair Club is featuring De Mar and D'Andre. . . . Federico and Rankin are at the beautiful Hotel Chase, St. Louis. . . . Fossello and La Basque are at the Lido Club, Worcester, Mass. . . . The DeMeranvilles are at the Westminster Hotel, Boston. . . . Kay-Katch and Kay are in Chicago at the Frolic's Club. . . . Baron and Blair are now in Canada at Montreal's Mt. Royale Hotel. . . . Carlton and Juliette are on a Southern Cruise to the West Indies. . . . Gomez and Winona are at the Adelphia, Hotel, Philadelphia. . . . Statler and Rose are dancing at Manhattan's busy International Casino. . . . The Ashburns, Britt and Young, Revel and Marcea, Scott and Douglas, The Mathews, Artini (former partner of Arabella of the Folies Bergere in Paris) and Cartier are now taking new Galo routines. . . . The Reyes and Minor and Root are at the Hotel Biltmore, Miami. . . . Jimmy and Nora Bell are in Texas.

●

Something of a record is being established down Miami-way where five teams are working in the same hotel and in the same show! The place is the Miami Biltmore and the teams are: Minor and Root, Pierce and Harris, Raoul and Eva Rayes, Wilkins and Walters and Columbus and Caperton.

●

LE QUORNE REPORTS: Manor and Mignon sail on the Empress of Australia for a thirty day cruise to Rio de Janeiro. . . . Billy and Edith Hersey are appearing for a two weeks engagement with Carlo Butte, Italian tenor, and Company. . . . Adelaide and Sawyer just finished a new routine with Fred LeQuorne. . . . Marcelle Clair, formerly Marcelle Sharkey, who just returned from a four months' engagement at the Copa Cabana, Rio de Janeiro, is having her routines renovated. . . . Joe and Betty Lee just completed an engagement at the Hollywood Beach Hotel, Florida, and are now appearing at the Theatre Cinema, Miami Beach. Following this they will dance at the Roney Plaza Hotel for an indefinite run. . . . Bernhardt and Graham just returned from Rio, finished a new routine and rushed to the Roney Plaza in Florida, where they will precede the Lees. . . . Knight and Gale are taking routines at LeQuorne's from Miss Olive, tap teacher. . . . Florence and Alvarez are back in New York after an extensive tour and are leaving soon for Florida and the Fleetwood Roof. . . . Iris Wayne, pupil of Madame La Sylphe, LeQuorne ballet teacher, has just returned from several months abroad and is back at the studio. . . . Eileen O'Connor and Irene McBride can be seen these days working on new routines at the studio. . . . Retta Ray has just closed, after eight successful weeks, at the Royal Frolics, Chicago. She is now appearing at the Tower Theatre, Kansas City. . . . Crawford and Caskey opened at the Arcadia in Philadelphia on January 24. . . . Ruth and Billie Ambrose just returned from Canada and the Mount Royal Hotel and are leaving for the coast the latter part of February, where they will appear in pictures.

●

FOWLER and TAMARA gave a program of International dance interpretations at a benefit performance in Bronxville on January 22 for the League for Service Organization.

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LA MERI

(*Continued from page* 11)

followed Europe; and we did Europe all up and down and sideways." That means they presented the Bolivian, Argentinian, Chilean and American Indian dances she had learned in South America, along with those from Panama, Mexico and Cuba. It also means she studied Spanish dancing. Otero taught her the classical Spanish style and La Bisca gave her a Spanish gypsy background. At this time, also, came her first acquaintance with Hindu dancing. Shan-Kar, who was teaching in Paris just before his great success, instructed the young artist in the fundamentals of complicated Hindu method.

The dancer and her devoted mentor, Guido Carrares, were married in Europe, and afterwards she danced when and where they pleased to go. La Meri said, "They tell me my career has been insane. Whoever heard of giving twenty-three London performances in six weeks, as we did, and then not going back to London for the next season?"

When she finally left Europe for Australia, they went with a contract for thirty concerts, which stretched itself into a hundred and twenty performances from June to November. In New Zealand, La Meri learned Maori dances from Rangi. Once so close to India, they felt the impulse to visit it. The dancer gave illustrated lectures and concerts there, studying while she traveled, as she always does.

The interesting Arabian dances were added to her collection; she learned Ceylonese dancing from Ratharana; Vadivelu Pillai was her teacher in Madras, and Ram Dutt Misra in Lucknow; Soerharsono taught her Javanese dances; and U Po Sein was her instructor in Burmese dancing.

China was their next destination—Hongkong and Shanghai—and they finally came to temporary rest in Japan, where they took a little house in Tokyo for two months. "With all the new things I had learned, I had a sort of mental indigestion, and I wanted to sit down quietly and work them out." She was not too exhausted, however, to study Japanese dancing with Kodera—she is never too tired to learn a new type of dance!

On the way home La Meri added Philippine dances to her repertoire. The resourceful Mr. Carrares arranged for concerts in Hawaii, and she was able to study Hawaiian dances with Ana Hila. She is here in America now, for a short respite before her much-anticipated South American tour, and she will be with us again next season.

Can there be anything left among the folk dances of nations that she has not learned? "Yes," said La Meri. "I will study more South American dances as I go along, just as I always study. My advance man knows that while he is making arrangements for a theatre and doing other business, he must locate local costumers, who will provide me with authentic native costumes. He finds a teacher of folk dances or a good exponent of these forms. As a last resource, he will announce a competition in the theatre when I arrive, to bring down the good dancers, so that I may observe them and try to catch their spirit. You see, I like to learn and there is always more material to imbibe. I am more interested in knowing what makes the wheels go round, than in making a great deal of money."

What further proof is needed of La Meri's honesty to the art which she represents than her insistence on orthodoxy in costume and in dance steps? It is a genuine love for folk tradition which inspires her. There is no change in any dance she adopts, even if the reasons for certain phases may be vague. The essential truth of her dances is always preserved, is taken bodily out of life, from the people who have taught her their various folk styles.

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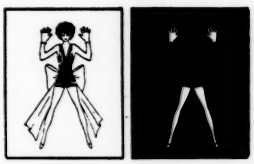

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by DORATHI BOCK PIERRE

Considering the great popularity and interest in theatrical dancing, it is too bad there is not more historical material to be found upon the subject. It may be said that theatrical dancers danced, and never bothered to keep records, or note sources of their material.

Books written upon the subject are almost exclusively books of instruction, and carry at best, sketchy historical material, much of which is not dependable because it is only "remembered." This condition should shortly be mitigated by a book now in preparation by Miss Mary Jane Hungerford, head of the dance department at the University of Southern California, who is gathering material on the historical sources of tap and stage dancing.

One thing of which we are certain is that the oldest theatrical dance is the acrobatic dance which rose to great popularity during the reign of the Pharaohs of Egypt. Perhaps it even antedates them. Clowns and dwarfs, very popular in the court, developed phenomenal techniques, and performed numbers requiring great skill such as balancing feet in the air on the point of a sword held in the mouth.

It has also been pretty well established that the negroes did not have as much to do with the origins of our stage dance as they are given credit for. The Irish people who came to this country at the beginning of the 19th Century brought with them their jigs and reels and English clogs, and they performed them upon all festive occasions. The Irish are natural mimics, possessing a decided flare for the theatrical, and they were the early contestants for dance honors in cities and villages, and dance and beer halls; and it was from these that the minstrels so popular for many years and the forerunners of our modern musical comedies, came. They danced their jigs and reels and hornpipes, and as they became more theatrical they changed in character with each succeeding dancer.

These early performers were all "song and dance" men, and among the first was Thomas D. ("Daddy") Rice, originator of Jim Crow, in 1830. The first minstrel performance was given by the Virginia Minstrels, at the Bowery Amphitheatre, February 6, 1843.

John Diamond joined them shortly after, and he was called "one of, if not the greatest jig dancers that the world ever knew"; and in 1844 he "danced a contest with Master Juba, the colored dancer, and the greatest his race ever knew."

In the early days of the 20th Century, musical comedies first made their bow, and some of the minstrel dancers rubbed off the burnt cork and danced in the new shows with great success. Among the first musical comedy dancers, about 1910, were Johnny Boyle and his partner, Brazil, Doyle and Dixon, and George White.

An interesting book, giving biographical sketches of the early minstrel performers, and accurate dates, is: *Monarchs of Minstrelsy, from "Daddy" Rice to Date,* by Edward Le Roy Rice. Published by Kenny Publishing Co., New York, 1911.

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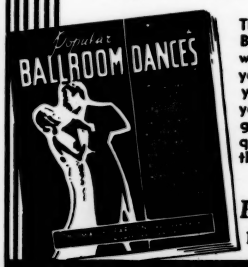

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The Negro in the Dance

(*Continued from page* 10)

and in each succeeding class there were new faces. It was disturbing, to say the least, for I had to re-teach them a dozen times a year! And the reason for it was simply that the Negro believes in a certain fallacy the white person has bequeathed him—namely, that the Negro is a *natural born* performer and needs no training. I am sure that any Negro will agree with me, if of course, he has reached any status in the artistic field, *that the one thing we face most often is a double standard of judgment, and the result is an appraisal of good for the Negro that is far below the expected good of any other artist.* We are too quickly complimented and unless we are exceedingly strong and discerning our work is apt to be aborted in its very beginning. This ready acclamation retarded our progress."

And as though to further depress them, Ludmilla and Miss Dunham were told by any number of white dancers that their standard of training was much too rigid. That, rather than being constructive, it was detrimental, and they were canted that hackneyed phrase: "inhibiting natural talents."

But Katherine Dunham refused to listen.

"Frankly," she explained to me, "I had to look at things more scientifically. The African Negro is habituated to a certain kind of musical technique in which rhythm is basic. In America and the Islands we harbor an appreciation of this rhythm over and above melody. Of melody we have only a minimum, even in our blues and spirituals. But this appreciation is not based on any physical difference, nor is it psychological; we are *sociologically* conditioned by our constant contact with it, and it continues from babyhood up. In the West Indies, women dance to the drums almost until the hour the child is born—and they nurse it, still dancing. But that does not mean there is no technique. There is. And it is every bit as essential that we train as rigorously as any other group, even in presenting ordinary folk material."

Early in her career, her aim had been to present only this "ordinary folk material," but her horizon widened and she decided differently—preferring to develop a system of primitive pattern that could be as substantially articulate as anything either modern or classical. She sought to do this, not because she believed herself better adapted, but rather "because our struggle for a permanent and dignified recognition must come through an outstanding contribution. We must always do *twice* as well and be *twice* as original to be accepted as genuine artists—and not on any basis of condescension, ever!"

Then too, she wanted to be freed of that psychological chaos through which she feels the modern dance is being forced to wade. She knows from experience that there is much valuable material, still unexploited, among the primitive peoples. And that it can't help but enrich the concert stage, *if* time be taken to provide it a specific technique. Therefore, she is studying impartially both the modern and the ballet media, hoping to incorporate from these schools that which will be most useful.

"I am about to get my *Master's* in Anthropology," she asserted diffidently, "majoring, as is to be expected, in Primitive Dance. But I feel that the value of transplanting the dance as such is mostly educational. My West Indian examples, so far, have been authentic, but my ultimate achievement must be to modify this, that it may be applicable to whichever theme I choose."

Then . . . will you state more simply just what you mean by your *anthropological* approach to the dance?

"Certainly. It is to view it *functionally*—its meaning and significance in the personal and social lives of the people who participate in it; to grasp its ritual, its ceremonial, and its recreational values. Also, in a comparative analysis, a careful study of the dance form itself is necessary. Necessary for purposes of weighing its contact with other peoples and the results of such contact—best illustrated in Haiti, where West Africa meets eighteenth-century France, and does it so often in so many dances."

She insists that all primitive peoples dance—the Negro no more than any other—but since our peasant Negro is our only approach to a folk or peasant group here in America, he presumably dances more than the white man. It isn't really true.

"It is merely that all primitives solve their psychological difficulties most easily in motor activity—often in a form of exhibitionism. Thus, because of the minority position of the Negro here, we unfortunately are apt to become exhibitionists. And, since a carry-over of our native rhythm has become a part of our tradition, obviously expected of us, we dance a lot. It's a healthy release-mechanism, but I can't agree that it is a more natural medium of racial expression."

And what of the white dancer dancing the Negro spiritual?

"I think she should if it is within her background and emotional understanding. For instance, I am a Negro, but I was reared in the North, and in white schools with white associates. Naturally, I heard spirituals, but until I was fully grown, I probably heard them much less than a white girl in the South. Why then, should I dance them and she not? Some dancers, however, attempt them for the exotic, for publicity, *or to satisfy some vague longing to champion the oppressed.* Motives such as these speak for themselves."

And in conclusion?

"The one big worry is still a stereotyped idea of what the Negro should do. This, plus a seeming distaste of my people for discipline. Perhaps they can see no future. At least, I like to think that when I'm about to give up—it trebles my determination to help make that future for them!"

And your plans?

"To establish a well-trained ballet group. To develop a technique that will be as important to the white man as to the Negro. To attain a status in the dance world that will give to the Negro dance-student the courage really to study, and a reason to do so. And to take *our* dance out of the burlesque—to make of it a more dignified art. We lack a tradition in the dance as we present it now, and the young Negro has no esthetically creative background."

I give you these comments of Katherine Dunham as she gave them to me, and that you may know her sincerity, I repeat myself: *An intelligent girl, with a sense of values . . . An artist with an objective. . . .*

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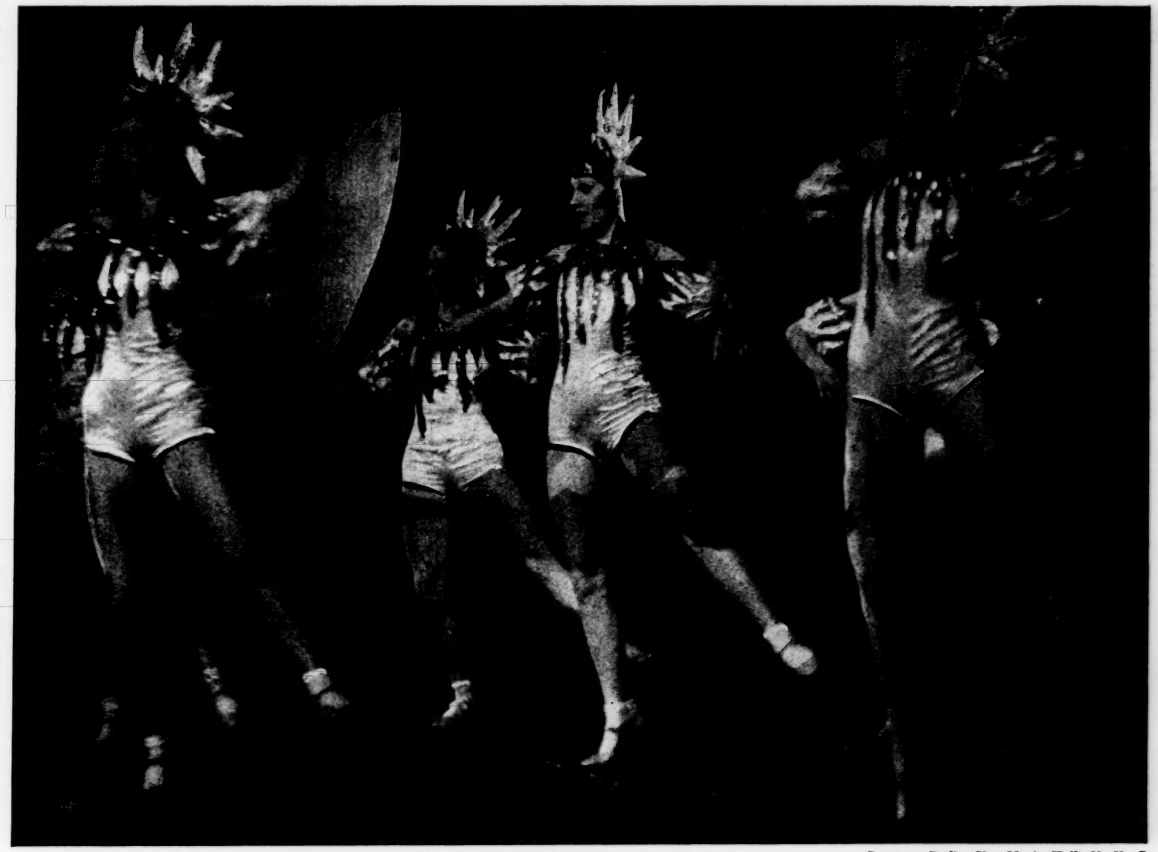

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One Way to Broadway

(Continued from page 15)

"Only he had to cash it three times," he told me, "before we finally got a job."

The first "break" came as an offer to appear in a Philadelphia night club. An engagement at the Versailles in New York followed, after which they danced together in *Parade.*

Dorothy did a specialty dance in *Jubilee,* while Chuck played the juvenile lead. After the show, they again joined forces and danced at the Central Park Casino. They were the last dance team to appear at that historic pavilion in the splendor of its Joseph Urban decorations before it was so heartlessly removed to make way for a civic playground.

It looked as if Chuck had arrived. He was working steadily. One job seemed to follow another without much effort on his part.

Chuck was, however, still a little homesick. He had not forgotten the lonely hours and the frigidity of his reception in New York. As *Jubilee* drew to a close, he planned to return home for a visit. With money in the bank and something of a reputation established, he need not worry about finding work upon his return.

He was still in the throes of looking over second-hand cars for the drive westward when an offer came to appear in an all-American revue in London.

Transatlantic Rhythm closed almost as soon as it opened.

"It was my first trip to Europe," he related, "and I didn't see a thing. I went from the ship into rehearsal, and was sailing back almost before I could realize that I had been there!"

Upon his return, he went into rehearsal for *The Show Is On.* When that closed, he realized one of his greatest ambitions, to strike out for himself, to dance alone. He appeared with gratifying success at the St. Regis last summer.

"It gave me a chance to do what I wanted to do," he says, "To try out the sort of steps I wanted to do and to music I could select."

His yearning to go home was also satisfied.

"Except," he said, "I expected to have about five or six weeks there and after ten days I had to fly back for *Between the Devil.*"

Chuck may or may not eventually be lured into musical movies.

"Of course, if a very good offer comes along for something I could do, I'd be silly to refuse," he reasoned. "But I don't think I'm ready for them. I still have plenty to learn."

"I've been exceptionally lucky, ever since that first 'break,' but there is always room for improvement. And while I enjoy musical shows, what I really like most is the dancing and want most is to continue to dance alone."

"Dorothy has gone her own way too. She has just finished an engagement in the Rainbow Room."

When he isn't actually behind footlights, Chuck spends hours each day practicing, working out new routines, never permitting himself to slip.

"Even rehearsing, I prefer to work alone," he said, "although sometimes I have people in, friends, to see how a thing looks. I can't count entirely upon my own judgment."

Which brings up to date the story of Charles Walters, whose career thus far has proved the old theory that "he travels fastest who travels alone."

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